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ABSTRACT

This report summarizes the activities of a two-year project to develop curriculum materials to encourage and enable students in grades K through 5 to learn critical television viewing skills, and to use these skills to become evaluative consumers of television. A review of the project provides background information; describes the specific activities performed to reach students, parents, and teachers; lists 12 concepts from the scientific literature which were used as the research base for the development of materials; discusses the approach to materials development and the formats used for materials for students, parents, and teachers; and notes the involvement of major parent, education, and youth serving organizations in the project. Facets of the project discussed in more detail in individual chapters include the Curriculum Review Board, collaboration, specific products, field testing, workshops, dissemination and distribution, and problems encountered. Also included are financial reports, milestone schedules, and summaries of quarterly reports. (MER)

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FINAL REPORT:

Development of Critical Television Viewing Skills in Elementary School Students

Contract Number 300780497

by

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submitted to

U. S. Department of Education
Washington, D.C. 20202

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I. PROJECT REVIEW

PROJECT REVIEW

Background of Critical Television Viewing Skills Project

The use of TV programs as adjuncts to classroom activities in public schools has been very successful. Television scripts have been used to teach reading, and many teachers' guides to programs have been published and distributed prior to scheduled broadcasts.

The ideas expressed by participants of the conference, "Television, the Book and the Classroom," sponsored jointly by the U. S. Office of Education and the Library of Congress in April, 1978, further contributed to the development of the U. S. Office of Education's program to develop critical television viewing skills in students. The USOE program was "designed to bridge the gap between what children learn from their TV sets and what they learn in their school classrooms."

USOE's two-year program, begun October 1, 1978, covered two phases: planning, design, prototype development, and field testing during the first year; and national distribution and training during the second year. Four contractors were selected to provide materials for elementary school (kindergarten through fifth grades), middle school, secondary school, and postsecondary school students.

Objectives of Critical Television Viewing Skills Project

The objective of the Critical TV Viewing Skills Project for Elementary School Students is to enable and encourage students in kindergarten through the fifth grade to learn critical TV viewing skills and to use these skills to become evaluative and reasoning consumers of television. As stated in RFP 78-94, critical television viewing skills are those factors which enable a person to (1) distinguish among a wide range of program elements, (2) make judicious use of their viewing time, (3) understand the psychological implications of commercials, (4) distinguish fact from fiction,

(5) recognize and appreciate differing and/or opposing views, (6) understand the style and content of dramatic presentations, documentaries, public affairs, news, and other television programming, and (7) understand the relation between television and the printed word.

The philosophy of this project has been to reach elementary school students directly as well as indirectly through their parents, teachers, and leaders of youth organizations. A long-term effort is required in order to teach students critical TV viewing skills. Teachers and parents who have the primary opportunity to have an impact upon students are necessary to the success of this long-range effort. Therefore, materials and activities have been developed not only for students, but also for parents and teachers. Furthermore, training manuals and workshop materials have been developed for education, parent, and youth leaders who can train other parents, teachers, and youth-serving professionals.

Three specific tasks have been performed to reach students, their parents, and their teachers.

1. Curriculum materials for students, parents and teachers have been developed, field tested, and revised;
2. Workshops and training materials have been provided to leaders of parent, education, and youth-serving organizations;
3. National dissemination of the materials has been planned and conducted.

Emphasis has been placed upon specific materials and dissemination approaches designed to reach a wide range of socio-economic levels and cultural groups. The objective has been to maximize the impact of the project for all elementary school students, including students in poor rural and poor urban settings who are usually difficult to reach.

The materials to teach critical TV viewing skills to elementary school students have been designed so that they can be beneficial and useful regardless of the content of a specific television program. Pre-broadcast use and post-broadcast use, as well as independent use, can be made of these materials. Most importantly, the materials are based upon existing research knowledge.

Research Base for Materials Development

In developing curriculum materials to teach critical TV viewing skills, SEDL has attempted to blend the limitations of practicality and effectiveness with the principles and insights derived through television, child development, and parenting research. In many cases, this blend has been very natural. For example, the importance of parental mediation of TV content found in a series of research studies provides a natural basis for recommending ideas to parents about how to cope with the way television content influences their children. Twelve concepts have been developed in the scientific literature:

- Children's cognitive development plays a fundamental role in their ability to realistically understand television programming. Young children have the greatest difficulty distinguishing between the "play acting" of television and the events of life.
- Young children often fail to accurately understand the plot or theme of a program. Quite often children will either miss the plot or obtain a distorted impression of the plot.
- Young children often fail to distinguish the difference and implications of fantasy and cartoon portrayals from live-action portrayals.
- Young children often think someone has done something bad only if punishment results. In TV programs, the "bad guys" often avoid punishment, and thus are not seen as being "bad."

- Children often do not understand implicit portrayals or implications. For example, children often fail to be aware of the implied consequences of a violent portrayal on television.
- Children are easily swayed and misled by stereotypic portrayals. The racial, sexual, and age stereotypes used by many TV writers become absorbed into young viewers' conceptualization of the world.
- Children often do not understand TV commercials. They are not aware of the purpose of commercials and are not resistant to persuasive messages.
- Children often do not think to compare what they see on TV with other sources of information.
- Children rarely plan their TV viewing. Few people, adults or children, are selective in their TV viewing and make judicious use of their TV viewing time.
- Parents can improve their children's TV viewing habits by setting time limits and by encouraging them to plan their viewing.
- Parents can avoid many of the problems presented by TV programs by limiting the TV content their children watch according to their ability to maturely understand it.
- Parents can make a direct change in the impact of television by explaining programs and expressing their own ideas and values. Sometimes TV programs can be used as a "springboard" to important family discussions. However, parents should tailor the explanations to the child's developmental level.

These concepts have provided the basis for developing the student, teacher, and parent materials.

SEDL Approach to Materials Development

SEDL has developed and implemented a comprehensive program. After an intensive evaluation of the problems involved in teaching elementary school students critical TV viewing skills and after an exhaustive review of the possible alternative approaches, SEDL proposed and (with the approval of USOE) pursued an approach that deviates from the traditional format of curriculum materials.

Because of the young age of elementary students and because of resistance problems from both teachers and parents, the use of traditional formats such as texts, workbooks, teacher guides and family guides was questioned seriously. While the traditional formats were evaluated as being highly feasible to produce and likely to be moderately effective, the probability of their use by the target audience was judged to be less than 10 percent. Four major principles have guided the SEDL staff as it developed materials to teach critical TV viewing skills and its dissemination plan to implement use of the materials.

The first principle is that materials for elementary school students must attract their attention and interest, and then must increase their awareness of TV viewing issues. The criteria for each element of the materials is that it be visually attractive and substantive but simple to understand. Colorful graphics were used on each. Both children's fairy tales and realistic storybook characters were developed. Through charming stories and interesting games, young students were introduced to a variety of TV viewing concepts. In the fairy tales, these concepts were interwoven subtly with the adventures of the make-believe characters. In the more realistic storybook series, the characters served as models for appropriate viewing behavior.

Because of the students' young age, it would be unreasonable to expect them to understand the more technical aspects of television production and broadcast. Instead, the objective of the children's materials was to create and increase an awareness of the many issues and concepts involved in television programs and television viewing.

The second principle is that while teachers likely would be resistant to teaching TV viewing, they would be very receptive to attractive supplementary materials utilizing television viewing. These supplementary materials could assist teachers in teaching objectives of their own choosing. For example, students can learn English grammar by watching for grammatical mistakes on TV commercials. When teachers and students use television in specific educational tasks, students learn to perceive TV differently, begin to evaluate TV programming, and realize that TV is an important educational resource. With this rationale in mind, TEACHER CUE CARDS were developed with suggestions for TV-related activities which would enhance and enrich existing educational goals. The cards utilized a simple 5 x 7 format which can be stored in a desk drawer for easy access. In addition, a TRAINING MANUAL for all materials has been written. Teachers are encouraged to use the student materials as well as the CUE CARDS.

The third principle is that the materials for parents should focus upon the total family, providing something of interest for each member. The family materials should be attractive and substantive but written in an informal style. A positive approach, rather than a negative one, should be emphasized. Warning signs to alert parents to possible negative effects of television can be blended with a variety of games, poems, and puzzles suggesting different things families can do about TV or with TV. The basis of the family materials is to make learning fun for all.

The fourth and possibly most important principle is that major parent, education, and youth-serving organizations should be involved in this important effort. They have been involved in the planning, the development, and the implementation. These organizations are individually and collectively a major resource that is seldom utilized by government-sponsored programs. They can provide important insights into the needs and the likelihood of success of various strategies and materials. They can provide unequaled dissemination assistance. Each organization operates differently. Each has a different kind of membership, and has different values and priorities. Thus, each organization must be approached individually, However, the extra effort taken to work individually with these organizations has improved the quality of the materials and increased the likelihood that the materials will reach their target populations.

II. CURRICULUM REVIEW BOARD

CURRICULUM REVIEW BOARD

The Request for Proposal - Development of Critical Television Viewing Skills in Students - stated that "A Curriculum Review Board which includes members from target populations shall be used in all phases of materials development." A twelve-member Curriculum Review Board was carefully chosen to reflect sex, racial, and geographical balance. There were six males and six females (four Blacks, four Hispanic, and four Anglos), who came from California, Wisconsin, Missouri, Texas, Michigan, Vermont, and Florida. Six of the twelve were students ranging in ages from five to ten. The adults were parents, educators, and one was a student in media production. The group met twice, once to review preliminary drafts of materials and to discuss approaches to the problem, and again to review final versions. Parents who accompanied the children, while not officially members of the CRB, participated in evaluation of the materials and provided valuable feedback.

First Meeting

On January 26, 1979, the Curriculum Review Board was assembled for a day-long session to use and evaluate preliminary versions of materials developed by SEDL at that time. The group was divided into student members and adult members for the morning session.

Student members read (or were read to by their parents) the preliminary versions of five SUZIE STORIES and five FROG FABLES which were at that time called the Fed-Up Frog Stories. The anticipated problem of developing materials to attract, interest and teach all ages and cognitive levels represented by the children in the K-5 grade span was verified. To alleviate this problem of diverse reading abilities, parents of kindergarten and first grade Curriculum Review Board members took turns reading the stories aloud to this group. Older children read the stories for themselves and were asked to mark any difficult words or ideas which they did not understand. Most of the children, when asked their opinions of the stories, said they were "all right." As expected, there was discrepancy as to the "favorite" story, with some of the more mature students choosing stories with more difficult concepts as their favorites, and less mature students saying the same stories were "boring." A few words or concepts were marked as difficult to understand.

During a break in the reading session, the TV FROG LOG was introduced. The children and accompanying parents were asked to complete the FROG LOG which involved discussion and mediation. Parents and students alike were surprised at the amount of TV viewing to which they had become accustomed. As curriculum material designed to create awareness and encourage judicious use of TV viewing time, the FROG LOG was commented upon very favorably by the parents. Children enjoyed drawing the symbols for different types of shows, and several children commented on the realization that they primarily watched comedies. The activity of tallying weekly amounts of viewing time was commented upon as being educational as well. General response was enthusiastic with most children agreeing that they "would use" the FROG LOG. As a result of this positive feedback, only minor design and editing changes were made before production of the field test version.

Adult members of the Curriculum Review Board, during the morning session, were asked to read and evaluate the children's stories and the TV FROG LOG, as well as the TEACHER CUE CARDS and TEACHER'S GUIDE TO MATERIALS. Family materials were not developed sufficiently at that time to warrant presentation to the group.

After lunch, the two groups merged to view a video tape of the most recent Mork and Mindy show. Adult members and parents observed while student members paired off and played the TV TRAVEL GAME (as it was called at that time) while watching the show. Four of the children had already seen the particular episode, which naturally gave them an advantage over the two who had not. It became apparent that there was a need for a referee for each game to validate "right" answers as there was a good deal of lively discussion and competitiveness. Some children expressed discontent with the fact that many of the questions did not have one "right" answer. Arguments about some of the questions continued into the afternoon. Certainly, the game promoted discussion of the TV program, as designed. Also, judgments were required to identify the "right" answers.

It was determined, as a result of the January Curriculum Review Board evaluation, that more spaces on the game board were necessary. Older children were able to answer the questions developed at that time before the end of a thirty-minute show. Also, in direct response to the suggestion of the Board, more questions were added to the game. It was decided that two sets of questions--one more difficult and one easier--were desirable in order to facilitate effective playing of the game by all age groups within the age-range of the project. Two sets of questions also enabled parents or other adults to play the game without younger children. The Board also suggested that clarification of the wording of some questions was necessary. Thus, all questions were edited to make them as simple and understandable as possible. The game board itself underwent major design changes to accommodate these findings. It was reduced in size from the poster-board pilot test version to a more usable, convenient, and mailable size. This evolution included a change of theme from the TRAVEL GAME to the TV DISCOVERY GAME. Graphics were changed to reflect the theme change. Elements of TV production, TV use, and program format were introduced on the game board itself to enhance the learning of these critical TV viewing skills.

The remaining portion of the afternoon was used to fill out evaluation forms on all materials reviewed. Informal discussion also resulted in valuable insights which were incorporated into the ultimate revisions of the materials. The TEACHER CUE CARDS were judged to be useful and relevant. Minor restructuring and format changes were made before printing the field test versions.

One particular criticism of the FROG FABLES was taken into serious consideration. One of the adult Curriculum Review Board members had strong misgivings about the use of an underwater television set as a story element, and thought this could become a dangerous suggestion for young children. Other criticisms were made in reference to the personality traits of the main character which was at that time a very preachy, negative frog named Fed-Up Frog. Ultimately, these suggestions, as well as the judgments of senior staff members, resulted in a completely rewritten series and the renaming of the frog. The utilization of the underwater TV as an "experimental model" ultimately led to a more adventuresome storyline and the introduction of even more concepts pertaining to TV than the original stories.

Most of the adult members as well as the student members liked the SUZIE STORIES and thought children would relate to them. Minor editing changes and additions were made before they were printed in the field test versions.

Second Meeting

For the second meeting of the Curriculum Review Board, held six months later on July 20, 1979, members came prepared. All had been mailed revised versions of three SEE-MORE STORIES, three SUZIE STORIES, the revised TV DISCOVERY GAME, and the FROG LOG. The teacher members were furnished with TEACHER CUE CARDS and TEACHER'S GUIDES. Students and adult members met together with SEDL staff and each member was asked for comments, general or specific. All remarks were tape recorded. Beginning with Mr. Silva, parents reported both their reactions and their children's. Parental reports of special likes and dislikes sometimes conflicted with the children's self report. Mr. Silva, for example, reported that his son Danny like the SEE-MORE STORIES best, whereas Danny reported that he liked the SUZIE STORIES best. Mr. Silva felt the FROG LOG was very valuable for planning and monitoring children's TV viewing. He stated further that Danny liked playing the game best, and while he enjoyed playing it with his 8-year-old sister, he most enjoyed playing it with his parents. Mr. Silva reported that the game questions made not only the children but also himself aware of "things on TV." Danny Silva reported that he liked to play the game with different programs. He thinks SEE-MORE STORIES are for little kids, and prefers the SUZIE STORIES. He likes planning TV with the FROG LOG.

Mr. Hardy Murphy stated that he thought both the SUZIE STORIES and the SEE-MORE STORIES were excellent because they dealt with issues he had wanted to discuss with his children about TV without lecturing. He felt the entertaining, non-moralizing tone of the stories combined with the large amount of information conveyed was the greatest strength of the materials. He also highly approved of the Frog Log.

Mrs. Patsy Jackson was very impressed with the effect of the materials on her daughter Angela. She said Angela was so enthused about the revised materials after receiving them, that she immediately showed them to her neighborhood friends. She reported the stories attracted considerable neighborhood interest and inquiries, and that children were delighted with the revised game. She reported that Angela is now more discriminating in choosing TV shows and critical of many. Angela had learned to follow plots and is even critical of her mother's TV viewing habits. She quoted Angela: "Why are you watching that? You shouldn't be watching that. You didn't plan that!" Angela plans her own TV viewing now and is much more aware. Mrs. Jackson was impressed at the neighborhood children's and parents' interest and enthusiasm with the materials.

Mrs. Rosemary Potter stated she had used the materials extensively with her fifth and sixth grade classes in remedial reading. She reported that the revised game was the most popular segment, and that her students repeatedly checked it out to take home to play. She approved the revised format and size, and liked the additional harder questions, "short-cuts," and trick questions used to enhance the game strategy. She endorsed the TV DISCOVERY GAME as the best part of the materials.

Mrs. Potter stated that there needed to be more than one TV FROG LOG per teacher, as it was difficult to use in the classroom. SEDL staff had intended that each child have a FROG LOG, but did not think it economically feasible to provide thirty of them to each teacher participating in field testing. Ultimately, in the distribution plan of these materials, it will be advised that each child have one.

Mrs. Potter felt the TEACHER' GUIDE needed to explain the cross-referencing and duplication of Cue Cards. Additionally, she felt the TEACHER'S GUIDE should give more information on grade level use of the cards, and alternatives for younger children. The TEACHER CUE CARDS have been revised by adding grade levels to each. In addition a direction card has been added.

Several teacher members and parents expressed confusion as to the grade appropriateness of both sets of stories. Mrs. Potter explained the confusion was due to "print cues" in the materials. The bolder type in the SUZIE STORIES spells "easy reading" to teachers and students alike. The stories are perceived as being for younger children. She stated that the Suzie character was home-oriented, like young children, whereas See-More is more wordly wise and sophisticated. In addition, the smaller size type and the sans-serif typeface used in the SEE-MORE SERIES hints to teachers and students that it is harder to read.

Story illustrations were discussed. Mrs. Hayward and Mrs. Potter stated that Suzie looked too old for the dialogue attributed to her. Several people stated that the illustrations in the FROG FABLES were too complicated and could be enhanced by more color.

In view of these suggestions, the SEE-MORE SERIES was revised to shorten the text and eliminate some of the more difficult words. Graphic revisions included using larger print and the addition of another color. Specific revisions, including statements about readability levels for both series, vocabulary list of "challenging words," and "TV words," and additional discussion questions were recommended. These revisions have been made and are specified in descriptions of materials.

In the afternoon, xeroxed copies of TV: A FAMILY FOCUS were distributed and read. Rosemary Potter praised them highly, as did Mr. Murphy and Mrs. Hayward. Children experimented with games included. Mr. Murphy especially liked the inclusion of a SUZIE story, "Suzie's History Lesson," an illustration of the explanation of parental intervention. All members agreed that these indepth materials should be sent to parents one at a time, e.g., once a month. Response to the family materials was enthusiastic and positive. The format was complimented highly.

After adult discussion of optimum packaging of the curriculum materials, Rebecca, Ray and Scott reported their preferences. Rebecca liked Suzie, Ray liked the game, and Scott thought all the stories were "fun." Evaluation forms were completed and the meeting adjourned.

The SEDL
Curriculum Review Board

Student Members

Scott Hayward 18248 Lahey Street Northridge, CA 91324 (213)363-2155	5th Grade, Age 10 Anglo/Male
Angela Dionne Jackson 822 Maple Grove Tomah, Wisconsin 54660 (608)372-3542	2nd Grade, Age 7 Black/Female
Ray Murphy 3501 S. 1st, #140 Austin, Texas 78704 (512)441-0959	5th Grade, Age 10 Black/Male
Alicia Otis 3901 West Lake Drive Austin, Texas 78746 (512)327-0490	4th Grade, Age 9 Anglo/Female
Danny Silva 7744 Norwalk Blvd. Whittier, CA 90606 (213)695-8868	4th Grade, Age 10 Mexican-American/Male
Rebecca Sosa 4931 N.W. Gateway, Apt. 14 Riverside, MO 64151 (816)741-0812	Kindergarten, Age 5 Mexican-American/Female

Adult Members

Vidal Acevido 106 W. 13th Holland, Michigan 49423 (616)452-6367	Senior student in Media Production Mexican-American/Male
Daniel Kucij Lake Road RD 3 Milton, Vt. 05468 (802)893-4440	Educator/Parent Special Ed. Coordinator Teacher Consultant
Ms. Esther Maese 1201 Moore Ave., #2201 Portland, Texas 78374 or South Texas Health Systems Agency Texas A & I Univ. Station 1-Box 2378 Kingsville, Texas 78363 (512)643-7243 (home) (512)595-5545 (office)	Parent/former elementary educator TV experience Mexican-American/Female

Dr. Robert Marion 8706 Azalea Trail Austin, Texas 78759 (512)345-3156 (home) 471-4161 (office)	U.T. Special Education-Curriculum & Instruction Educator/Parent Black/Male
Dr. Rosemary Lee Potter 1441 Norwood Avenue Clearwater, FL 33516 (813)442-9061	Reading Teacher Author
Mrs. Cheryl Ward 4917 Aldine Place St. Louis, MO 63113 (314)367-7038 (home) 383-9257 (office)	Educator/Parent Remedial Reading grades 1-4 Black/Female

AGENDA

CRITICAL TELEVISION VIEWING SKILLS
CURRICULUM REVIEW BOARD

Southwest Tower
211 E. 7th Street
Austin

January 26, 1979

7:00 - 8:30 p.m. - Get acquainted gathering for CRB Members
Second Floor Conference Room - SEDL

January 27, 1979

9:00 - 9:30 a.m. - Reimbursement Procedure
Project Overview - Charles R. Corder-Bolz, Ph.D.
Second Floor Conference Room

9:30 - 12:00 noon - Materials Review - Group Meetings
Adults - Second Floor Conference Room
Students & Their Parents - Fifth Floor

12:00 - 1:00 p.m. - Lunch
Second Floor Conference Room

1:00 - 3:30 p.m. - Materials Review (Continued)
Second Floor Conference Room & Fifth Floor

3:30 - 4:00 p.m. - Materials Discussion - Adults, Students & Their Parents
Second Floor Conference Room

Curriculum Review Board

Adults	Students	Students' Parents	Staff
Vidal Acevedo	Scott Hayward	Judi Hayward	Charles R. Corder-Bolz
Daniel Kucij	Angela Jackson	Patsy Jackson	Project Director
Esther Maese	Ray Murphy	Hardy Murphy	Sherry Stanford
Robert Marion	Alicia Otis	Pat Otis	Project Coordinator
Rosemary Potter	Danny Silva	Donald Silva	Jo Ann Starr
Cheryl Ward	Rebecca Sosa	Manuel Sosa	Writer/editor
			Anne Marshall
			Research Assistant

CURRICULUM REVIEW BOARD
AGENDA FOR
STUDENTS AND THEIR PARENTS

Staff:
Sherry
Anne

January 27, 1979

9:00 - 9:30 a.m. Meet together for project overview and reimbursement details

9:30 - Divide into two groups - Students and parents to 5th floor

9:30 - 12:00 noon Materials Review

Fed-Up Frog Series

- Students read stories to themselves
- Nonreaders (Rebecca & Angela read with parents aloud in other room - parents can alternate reading to them)
- Parents read student and parent materials
- Students illustrate Fed-Up Frog Series

12:00 - 1:00 p.m. Texas Barbecue - 2nd Floor Conference Room

1:00 - 1:45 p.m. Materials Review

Game

Children view videotape and play game in pairs

Rebecca - Angela
Alicia - Danny
Scott - Ray

1:45 - 2:15 p.m. Frog Log

Students & parents set week's viewing limits and plan a week's viewing

2:15 - 3:30 p.m. Suzie Series

- Students read stories to themselves
- Parents review materials not read in morning
- All complete evaluation forms

3:30 - 4:00 Groups back together to discuss materials
2nd Floor Conference Room

Staff:
Charles
Jo Ann

CURRICULUM REVIEW BOARD
AGENDA FOR ADULT MEMBERS

January 27, 1979

9:00 - 9:30 a.m.	Meet together for reimbursement details and project overview
9:30	Divide into two groups - teachers remain in 2nd Floor Conference Room
9:30 - 12:00 noon	Review teacher, student and parent materials
	Evaluate activity cards and student materials
12:00 - 1:00 p.m.	Texas Barbeque - 2nd Floor Conference Room
1:00 - 3:30 p.m.	Continue materials review
3:30 - 4:00 p.m.	Groups back together again to discuss materials - 2nd Floor Conference Room

CURRICULUM REVIEW BOARD
Saturday, January 27, 1979

General Description

All members of the Curriculum Review Board met together at 9 a.m. as a group. Agendas are attached. Initially, reimbursement details and a general orientation were given.

At 9:30, the children and their accompanying parents separated from the larger group and went to another room, accompanied by two staff members, for material review. Their session is described in a following section.

From 9:30 to 10:30, Dr. Corder-Bolz gave adult CRB members an explanation of the project, using posters to explain its goals. The Frog Log was explained and discussed as well as the TV Travel Game. Stories in the Fed-Up Frog Series and the Suzie Series were distributed. Finally, teachers were asked to evaluate the teacher activity cards.

From 10:30 to 12:00, materials were reviewed and discussed informally.

The TV Travel Game was well received. The potential role of the parent was discussed. Several members felt that parental involvement was required for maximum effectiveness.

The TV Frog Log was also well received. However, CRB Members felt that the underwater TV graphic was a dangerous model. Revision of this difficulty was discussed.

The stories were commented upon favorably with some suggestions for improvement. It was noted that the Fed-Up Frog stories do not stand alone but need to be read in sequence. Some of the vocabulary was thought to be too difficult. One member suggested that the objective of each story be stated at the beginning, with content questions at the end of each story. It was also mentioned that evaluative thinking is difficult to teach.

After lunch, adult CRB members watched while the children played the TV Travel game for half an hour. Further informal discussion took place after returning to the training room. Children and their accompanying parents rejoined the adult group at about 3:00 p.m.

STUDENTS AND ACCOMPANYING PARENTS: CURRICULUM REVIEW BOARD

General Description

The six children on the Curriculum Review Board, with their accompanying parents, alternated reading material with other activities, such as playing a TV related board game and completing their TV Frog Log with an anticipated viewing schedule. All materials were reviewed in the course of a seven-hour day.

Children began at about 9:15 a.m. reading the Fed-Up Frog Series and initially were serious and motivated. Their attitude was similar to children in a school classroom. They were asked to mark any words or sentences that they did not understand, and this request was repeated several times throughout reading periods. Stories were read aloud by parents to the kindergarten student, Rebecca Sosa, and the second grader, Angela Jackson. This was done because of the children's short attention span and the amount of material to be covered. The Fed-Up Frog series required approximately 30 minutes for the four older children to read to themselves.

There was a competitive element working among the older children. Each child was requested to hand each story to his/her parent as he completed reading, and the slowest reader's father commented on his speed to the child. This competition to finish first may have had the effect of causing the children to read more hastily than desirable.

None of the four older children marked any concepts or specific words as unknown or unintelligible. When asked informally for comments on the stories, few were elicited, except that they were "OK." There was disagreement as to which story was best or worst. "Who Pays for TV?" was described by one child as boring, but named by another child as being the most informative and interesting. Differing development levels and degrees of sophistication about TV may account for this disagreement.

Children were asked to draw their conception of the Fed-Up Frog and Tuner-Fish characters as a relaxing activity and as a break from the reading. A juice and cracker snack was served.

The children and accompanying parents were then asked to complete the Frog Log which involved discussion and mediation. This activity took about 45 minutes. Parents and children alike were surprised at the amount of TV viewing to which they had become accustomed. As an activity designed to create awareness and encourage judicious use of viewing time, completion of the Frog Log was commented upon very favorably by the parents. Children enjoyed drawing the symbols for different types of shows, and several children commented on the fact that they primarily watched comedies. The activity of tallying weekly amounts of viewing time was commented upon as being educational as well.

After lunch, the TV Travel Game was played by the children while watching a videotape of the most recent Mork & Mindy show. Four of the children had already seen part or all of this show, which naturally gave them advantages over the two who had not.

It became apparent that there was a need for a referee for each game to validate "right" answers as there was a good deal of lively discussion and competitiveness. Some children expressed discontent with the fact that many of the questions did not have one "right" answer. Arguments about some of the questions continued into the afternoon. Certainly, the game promoted discussion of the TV program, as designed.

All children, including the two youngest, understood the majority of the questions. Those questions they did not understand were clarified by parent or staff mediation. The general response was enthusiastic, and all three pairs of players played the game more than once.

The last segment of the day's activities, reading of the Suzie Series, was initially not welcomed. There was, by this time, an element of fatigue and restlessness among the children. The children groaned at the announcement of more reading.

Once again, children were asked to mark words or sentences they did not understand. Parents read aloud to the kindergarten student and the second grader.

General reaction to the Suzie stories was favorable in informal comments with "Suzie's Broken TV Set" chosen as the best. Accompanying parents reported this story and "Suzie's History Lesson" to be most favorably received by the kindergarten and the second grade students. The Suzie series required approximately 40 minutes to read.

At this time, children completed "Student Evaluation Forms" while parents completed the "Accompanying Parents Evaluation Form." The children generally were hasty in completing their forms while their accompanying parents took their time and deliberated at some length. Copies of parental evaluations are included with a tabulation of student responses.

At the end of the afternoon, the children and their parents rejoined the adult segment of the CRB and were debriefed.

Dr. Corder-Bolz asked each child questions pertaining to each segment of the materials. Their remarks were as indicated on previous pages. When asked about the TV Travel Game, children maintained that the game was not too difficult to play while watching TV. Comments were favorable in general although some children continued to complain that the questions did not have a single "right" answer. There was some discussion as to possible rewording of questions for the sake of clarity, and the need for a "referee" (mediation) was discussed. General reaction was positive, and the comments by children and adult members were suggestions for revisions of details of the games.

The TV Frog Log was commented upon favorably by the adults. Children thought it was "all right." All of the children said they would use it.

Remarks made by children about the stories were as recorded previously.

Adult members suggested more explanation of new vocabulary words, specifically in the Fed-Up Frog series. It was generally agreed that there was too much material for the children to absorb at one time and that this was the major element involved in the resistance to reading.

Debriefing required 30-45 minutes. The meeting was then adjourned, and the teacher members of the CRB took materials with them for a more leisurely review.

CRITICAL TELEVISION VIEWING SKILLS
CURRICULUM REVIEW BOARD

Southwest Educational Development Laboratory
211 East 7th Street
Austin, Texas 78701

Hindsman Conference Room
July 20, 1979

AGENDA

11:00 a.m. Reimbursement Procedure

Project Update

Discussion of Materials

- See-More Stories
- Suzie Stories
- TV Discovery Game
- Frog Log

12:45 p.m. Working Lunch

"CBS Morning News" Videotape

Discussion of Materials

- "Television: A Family Focus"
- Teacher's Guide
- Teacher Cue Cards

3:00 p.m. Summary of Reactions

CRB Members Present

Adults	Students	Students' Parents	SEDL Staff
Rosemary Potter	Scott Hayward	Judi Hayward	Charles Corder-Bolz, Project Director
	Angela Jackson	Patsy Jackson	Sherry Stanford, Project Coordinator
	Ray Murphy	Hardy Murphy	Jo Ann Starr, Materials Editor
	Danny Silva	Don Silva	Anne Marshall, Research Assistant
	Rebecca Sosa	Mrs. Sosa	Bonnie Greenberg, Research Assistant
			Mike Pareya, Research Assistant
			Lois Pesz, Administrative Assistant

CRB Members Absent

Vidal Acevedo	Alicia Otis	Pat Otis
Daniel Kucij		
Robert Marion		
Cheryl Ward		
Esther Maese		

CRB NOTES (July 20, 1979)

Danny Silva (as per father's report)

Danny played the game with his 8 year-old sister, but enjoyed it most with his parents. He used the TV Frog Log a lot. Mr. Silva thinks it is the best material because it makes children aware of the amount of time and they are given choices. Mr. Silva liked the way the materials made him "aware of other things on TV." Danny liked See-More and Suzie. Mr. Silva said later Danny thought the Suzie stories were for his 8 year-od sister (because of print, simplicity, etc.).

Ray Murphy (as per Hardy)

Mr. Murphy liked the Suzie stories and the Frog stories because it showed a way to talk to children about TV issues without lecturing (like modelling in Suzie stories). He suggested a reward system in the Frog Log for watching what had been planned.

He felt the biggest strength was the way the stories were not "lecturing". Very favorable overall.

Angela Jackson (per Patsy)

Angela recalled all of the first CRB, and recognized the stories. Patsy said the stories were more "tangible" to Angela with illustrations, format, etc. She showed the materials to her neighborhood friends and parents were curious and interested. Materials received a good response in the neighborhood.

Angela (and other children) were enthusiastic about the game board.

Angela is now more discriminating in choosing and critical about TV. Now she looks for plots and is critical to her Mother. ("Why are you watching that?! You shouldn't be watching that.")

Angela plans her own TV. She feels Angela has increased her awareness both of what she is watching herself and for her Mother.

Patsy thinks the kids' enthusiasm will sell the materials.

Danny (per himself)

Liked to play the game with different programs. He thinks See-More is for little kids. He says he liked Suzie. (Father says reverse) He liked filling out the Frog Log. (Mr. Silva says he likes to monitor the Frog Log.)

Rosemary Potter

Used materials for her 5th and 6th graders in remedial reading.

She felt there were problems with the Frog Log for teacher use. The teacher needs one for each child.

The kids liked the game. There were repeated requests to check it out to take home. The new version appeals especially because of its portability.

She felt the game had improved and was harder and kids liked the commercial questions.

In the See-More stories, she felt both the print and content made them most suitable for older children.

The "teacher cue" given by the print is: big print=younger children and fine print and lots of it =older children.

For K and 1st grade- Frog Fables too hard. Needed vocabulary list for the Frog Fables.

Littler children like the small print in the Suzie stories. Thinks Suzie stories are just fine.

Cue Cards. Some take more preparation. Teacher's Guide should say that most are for upper level. Should be statement in Teacher's Guide about reading levels of stories.

Cross referencing of cue cards means that there are less different activities than she originally thought. Cross referencing should be explained in the Teacher's Guide.

Rosemary thinks Family Focus #1 is too talky.

Judy Hayward

Loves Parent Materials. Thinks format is teriffic.

Hardy

Thinks family materials tieing into stories good idea. Thinks materials might refer specifically to sections of Suzie story that model the technique discussed, e.g., point out the paragraph number that models "springboarding".

All agree Family Materials shouldn't be sent at once.

Discussion of best packaging, dissemination: Family Materials by subscription? Monthly magazine?

Judy

See-More stories too complicated for K and 1st grade. Would feel uncomfortable attempting to use them with younger children, whereas Suzie is great for younger children, because it is simple and home-based as younger children are.

She feels See-More is too overshelming ("elaborated and sophisticated") for younger children. "Perhaps" smaller chapters would help.

Frog stories for 5th and 6th grade and Suzie for 1st and 2nd grade.

Rebecca Spa

Rebecca liked Suzie best. Mom reports Rebecca enjoyed the Frog Log, but Rebecca became critical of Mom's watching.

Ray

Liked the game. Thinks See-More is funny.

Scott

Thinks all the stories easy, fun to read. (Mom reports Scott reads on a 10th grade level.)

Teacher's Gude needs to be reorganized and fixed.

Illustrations.

Scott told me Suzie didn't look like he thought. He said he thought she was a blonde. Ray Murphy said he thought Suzie was a blonde, too. ? people (Judy and Rosemary) thought Suzie looked too old. So do I.

Illustrations in Frog Stories need more color, too complicated.

III. COLLABORATION

COLLABORATION

The SEDL project has seriously evaluated the problem of disseminating information about TV viewing skills. Often educational and public information materials do not reach the people who need them the most. Paper-based materials usually have the greatest difficulty, rarely reaching many special populations such as inner-city poor families and rural poor families.

Two major reasons appear to cause the lack of success of many materials development and distribution projects. First, materials developed for a national audience often fail to address the particular needs of any audience and thus have a distant and remote feeling. "They're great, but I don't need them." Secondly, such projects very rarely have an organization or network that reaches the grassroots nationally. These are both major, critical barriers to successfully teaching elementary school students critical TV viewing skills.

SEDL has attempted to utilize several national education, parent, and youth-serving organizations. Many of the organizations have assisted in the development of materials by identifying particular needs of their members. Many organizations have also provided informative evaluations of the materials. Now many of the organizations are assisting in the dissemination of information. While each organization operates differently and has its own policies and priorities, they individually and collectively represent a communication network that can reach literally millions of students and their parents and teachers, and provide informational and educational services to children and families who often are not reached by such services. Therefore, the SEDL project has invested a great deal of time in collaborating with many organizations which directly work with students, parents and teachers.

American Association of School Administrators

AASA, one of the oldest professional organizations, was formed in 1865. Its purposes are to serve the needs of education by providing professional organization for administrators all over the world, to serve as a communication link among administrators, to provide leadership for learning, and to provide liaison with the government.

AASA's 19,000 members include superintendents, principals, state association leaders, state department heads, federal members, and college personnel.

SEDL met with AASA representatives in December, 1977, February, and September, 1979. At the February meeting with William G. Spady, Director, National Center for the Improvement of Learning and Jerry Melton, Associate Director of AASA, much interest was expressed. Field test copies of student and teacher materials were shared with AASA staff and were well received. SEDL was invited then to conduct a workshop at the 2nd Annual AASA Convention focusing upon curriculum and instruction in Denver, Colorado, July 1, 1979. The topic, "Developing Critical Television Viewing Skills in Children" was presented by SEDL staff.

The newsletter "TV Viewer" has kept AASA apprised of project progress. SEDL has proposed to submit an article relating to television as a positive educational resource for the AASA publication, School Administrator. The workshop planned for the AASA Convention in Anaheim, California on February 15-18, 1980, was cancelled by SEDL in an attempt to reduce costs. SEDL materials were disseminated by the other USOE contractors who were presenting in the workshop.

AASA served as a cosponsor for and sent representatives to the National Workshop on Television and Youth in March, 1980.

American Federation of Teachers (AFT)

AFT is an international union of 520,000 teachers, counsellors, paraprofessionals, principals and other school employees at all grade levels. Its objects are to protect members economically and professionally, to raise the standards of the profession by providing inservice education and securing good working conditions, and to assure all children educational opportunity which will enable them to function economically, socially and politically.

SEDL staff met with Linda Chavez, Editor, Tish Gorman, TV Editor, and Pat Weiler, Teacher Center Director, in December, 1978, February, and September, 1979. A one-page article on all four contractors has appeared in the fall, 1979 issue of American Educator. Ms. Weiler provided names of teacher center directors and teachers whom she thought would be interested in the project. She expressed great interest and wanted to ensure teacher center involvement. Copies of field test versions of student and teacher materials were provided for AFT staff feedback. The "TV Viewer" newsletter has kept AFT informed of the project's status.

AFT served as a cosponsor and sent representatives to the National Workshop on Television and Youth in March, 1980. Patrick Daly, AFT Vice President, served as an excellent speaker at the Workshop. A paper was also submitted by AFT.

Boys' Clubs

Boys' Clubs of America, one of the nation's largest youth-serving organizations, stresses the development of programs in health, youth employment, leadership, and delinquency prevention. The 1,095 Boys' Clubs reach out to their more than one million members, attempting to provide a place where a professional, guidance-oriented staff will be available to offer diversified programs in social recreation, health, education and leadership development. These programs are basically aimed at the poor, inner-city, and sometimes delinquent youth of America. Through our relationship with Boys' Clubs, the project will be able to reach a large segment of disadvantaged American youth that may be otherwise missed.

Copies of SEDL materials have been shared with David Wynn, National Program Director, and he has been apprised of the project through the "TV Viewer" newsletter. David Wynn submitted a paper for the National Workshop on Television and Youth entitled, "Television From the Perspective of a Youth-serving Organization." An article was submitted for the semi-annual publication, "How to Do It," which is distributed to Executive Directors and Unit Directors of each Member Club, Associate Club and Provisional Club of Boys' Clubs of America, and to paid subscribers. The article covers activities that are most applicable to members of the Boys' Clubs and at the same time develop important skills in the area of critical TV viewing. In addition, copy suggesting parenting activities for positive TV viewing at home was also included. Publication is anticipated in August, 1980.

Paula Leonard, editor of the Boys' Clubs publication, Keynote, requested that an article be submitted to be published in the winter issue. The article was to provide leader training ideas regarding important aspects of TV that can be utilized by the Boys' Clubs: putting TV in perspective, positive TV viewing at club and home, things clubs could try. The article provided was not used. However, a section entitled Cues and Reviews reviewed the SEDL materials in the Summer, 1980 issue of Keynote.

The interest expressed by Boys' Clubs in realizing the need for critical TV viewing has been heartening. SEDL ideas were well received.

Camp Fire Girls, Inc.

Camp Fire, one of the larger national organizations directly serving youth, views their purpose to be one of providing, through a program of informal education, opportunities for youth to realize their potential and to function effectively as caring, self-directed individuals responsible to themselves and to others; and, as an organization, to seek to improve those conditions in society which affect youth.

Working with Camp Fire, Inc. has been exciting because of the potential access they provide in terms of disseminating materials to over 300,000 children and their families across the country and because of our shared concern about the effects of television on children. Camp Fire leaders have told us television has been one of their central concerns and they are extremely excited about the project as a means of providing a means of attacking this problem.

Copies of the critical television viewing skills materials, as well as the newsletter, "TV Viewer," have been shared with Karen Bartz, Program Director.

A section, "TV: Through New Eyes" has been written for inclusion in the Camp Fire's Blue Bird Leader's Resource Book. This piece discusses the need for children in the Blue Bird Group, ages 6-8, to be able to judge television critically and to be aware of it as an educational resource. It suggested activities to leaders that would be helpful in pursuing critical television viewing skills with their groups of children.

A request for further information was received and a 14 page article, "Reflections on Television as a Camp Fire Resource" was included in the

September/November issue of their quarterly publication Camp Fire Leadership. This publication, with a circulation of over 65,000, is distributed to all Camp Fire Leaders. Thus, this article, focusing on distortion presented on television and suggesting how leaders can help correct these distortions by working with children in their groups to become critical television viewers, has been quite useful to leaders.

SEDL was invited to present two "ThinkShop" sessions at the biannual Camp Fire Congress in Portland, Oregon, October 31-November 4, 1979. This provided SEDL with the opportunity to share materials with the 320 councils represented and to present detailed projects aimed at developing critical television viewing skills in children that leaders can directly incorporate into their present programs. The workshop received very favorable evaluations.

Karen Bartz, Program Director, participated in the National Workshop on Television and Youth as a facilitator.

Council of Better Business Bureaus--Children's Advertising Unit.

Field test copies of the student and teacher materials for the critical television viewing skills project were forwarded to Ms. Shirley Mueller, Director of Children's Advertising Review Unit for staff review. They have also been kept apprised of the project's progress through our newsletter, "TV Viewer", and have been extremely interested in the project.

Copies of our recent research, including two articles regarding the effects of advertising upon children's occupational attitudes and aspirations, and an article published in the Journal of Communication focusing upon the possibility that the impact of television content upon children can be modified by parents and parent surrogates have been forwarded at their request.

The project director and coordinator met in New York with Kathleen McGowan and Patricia Matthews in January and June, 1979, regarding the work of the Children's Advertising Review Unit and the SEDL project.

At Ms. Mueller's suggestion, copies of the student and teacher materials were forwarded to Ms. Linda Paige, of the Association of National Advertisers, for her review.

Kathleen McGowan prepared a position paper entitled, "What is Industry Doing to Regulate its Child-Directed Advertising?" for the National Workshop on Television and Youth. She also attended the sessions.

Family Project of Greater Miami

The Family Project of Greater Miami is a joint endeavor of the YMCA of Greater Miami, the Girl Scout Council of Tropical Florida, and the Big Brothers/Big Sisters of Greater Miami supported by a major grant of the W. K. Kellogg Foundation. Its purpose is to improve family life in Dade County.

A meeting was held April 22, 1980, with Jon Ireland, Director of the YMCA and several representatives of the other organizations. Uses of materials were discussed and samples were given them. All seemed interested in using the materials in future workshops given by the project. They are also interested in receiving Spanish translations.

4-H Extension Service

4-H is the youth education program of the Cooperative Extension Service, which is conducted jointly by the United States Department of Agriculture, the state land-grant universities, and county governments. The Cooperative Extension Service was established primarily to educate, to interpret, and to encourage the practical use of the knowledge that comes out of scientific research. Its mission is to "extend" this knowledge to the public.

4-H today is still an agency for change. It stresses education for action through organization and leadership by local citizens. 4-H programs are serving towns, cities, and rural areas with information on agriculture, home economics, community development, and related subjects. These programs are for all youth, from all racial, cultural, economic, and social backgrounds. 4-H reaches over 5 million boys and girls through television, and through programs planned to meet specific needs of youth and the communities where they live. As one of the largest youth-serving organizations that reaches a diversified population, 4-H is clearly an asset in the dissemination of SEDL critical TV viewing materials.

Copies of materials have been shared with Dr. Hope Daugherty, National Program Leader, and Larry Krug, Director of Media and Information. Their initial response was very positive. These contacts have also been kept up to date through the newsletter, "TV Viewer."

Dr. Daugherty mentioned the project in the July, 1979, issue of the SEA/ Extension 4-H Newsletter. Her article prompted queries from several 4-H Youth Specialists throughout the country requesting copies of our critical TV viewing materials and expressing a need for more critical TV viewing.

SEDL staff met with Dr. Daugherty in September, 1979. Arrangements were made to send a set of materials to each of the 50 state extension directors. Materials were mailed in November, 1979.

For the National Workshop on Television and Youth, Dr. Daugherty prepared a position paper on 4-H and Television and acted as a resource person for the workshop.

Girls Clubs of America

Girls Clubs is a large organization with far-flung branches. Their membership is girls ages 5-12 from a wide variety of communities. The goal of the Girls Club, to help each girl to feel good about herself, meshes well with our goal of teaching critical television viewing skills. Additionally, their membership includes urban children of various ethnic groups who are traditionally difficult to reach with educational materials.

The Project Director and Project Coordinator contacted Martha May Newsom, Director of National Services for Girls Clubs, to ask for Girls Club assistance in developing ideas for materials and developing a dissemination plan.

Ms. Newsom was interested in the critical television viewing skills project and expressed interest especially in stories for ethnic minorities. One of the Clubs she offered to contact on our behalf, the Rapid City Girls Club, has a proportionally high number of Indian members, and similarly, the Escondido Girls Club has a proportionally high membership of Hispanic children. Therefore, the Project Director proposed that stories be developed especially for Indian children, Hispanic children, and urban children.

Different branches of Girls Clubs were contacted by Ms. Newsom, including the Girls Clubs of Rapid City, Escondido, Seattle, and Delaware. It was proposed that they should try SEDL core curriculum materials and additionally that the Escondido Girls Club would be sent Jennifer Redbird stories. In addition, SEDL offered to send urban children's stories about Tony, a child in a single parent black family, to all the Girls Clubs.

The core materials were sent in June, 1979 and the individual Girls Clubs' directors will be utilizing these materials. The Escondido Girls Club and the Rapid City Girls Club have been eager to show the Jennifer Redbird and Juana stories to their respective memberships, and all Girls Clubs are interested in the Tony stories.

Girl Scouts of the U.S.A.

Girl Scouting in the United States is only part of a world-wide movement with members in more than 90 nations. The Girl Scout program is built on the foundation of such guiding principles as belief in God, service, responsible leadership, high ideals of character, and appreciate of the worth of all people. Girl Scouting operates on the principle that girls grow, learn, and have fun by making decisions, doing, and discovering for themselves. The program helps each girl develop to her fullest potential through group experience. The world-wide popularity and high standards of Girl Scouts are important reasons for utilizing them as a potential disseminator of our critical TV viewing skills materials.

Copies of SEDL materials have been shared with Julie Gilligan, National Training Director, and she has been kept up to date on the project through the "TV Viewer" newsletter.

Many ideas were discussed including revision of the literature badge to include TV-related activities, and possible articles for the Girl Scout Leader magazine. Other long-range possibilities that appeared to be fruitful included: the development of campfire activities and the development of brief leader training materials.

GSUSA participated in the National Workshop on Television and Youth as a cosponsor. In addition, a position paper entitled, "The Needs of Youth in the Age of Television," was written by Julie Gilligan, who also served as a resource person at the Workshop.

Ms. Gilligan wrote an article on critical television viewing skills for the Girl Scout Leader magazine which gave some information about the SEDL project. Daisy, the members' magazine, reprinted "Suzie Makes the Menu" and plans to reprint other materials in future issues.

A workshop was given in March, 1980, for Girl Scout staff and leaders, plus numerous other interested persons in the New York area.

National Board of the YWCA

The YWCA is a large national organization with a membership of urban women and girls of all ages. The YWCA is interested in encouraging critical TV viewing skills, especially in the areas of racial stereotyping.

The Project Director and Project Coordinator contacted Ms. Harriet Dockstader, Teen Program Consultant, in December, 1978. Her assistant, Maria Vizcarrando, expressed great interest in family materials, especially those useful for single-parent families. She is also interested in materials for Hispanic children, urban children, and Black children, as these groups constitute large proportions of the YWCA's membership. Additionally, the YWCA is in need of staff development materials.

Since one of the approaches to teaching critical television viewing skills is to train the staff of organizations to train others in critical TV viewing, SEDL discussed furnishing workshop staff training materials. A workshop on the topic "What is TV Telling Children?" was planned for the Program Directors' Conference to be held November 5, 1979, at French Lick, Indiana, but was cancelled due to lack of YWCA participant interest. SEDL participation in a YWCA workshop in Elpaso was proposed. However, in an attempt to have a wide geographical distribution, SEDL decided not to conduct a workshop there.

In June, after reviewing the core materials, Maria Vizcarrando contacted the Project Coordinator to request that we send her children's stories that would appeal especially to urban, Hispanic, Black, and single-parent children. Therefore, copies of Juana and Tony stories were sent for comments and suggestions.

National Catholic Educational Association

The NCEA has been very supportive of the project. The project was reviewed in their national publication, which resulted in requests for information from many Catholic schools. A workshop was requested and presented at the NCEA National Convention April 9, 1980.

National and State PTAs

The National PTA, with membership in excess of 6.5 million, is a volunteer organization devoted to promoting the welfare of children and youth in the home, school, community and place of worship. PTA has a unique ability to reach young parents and has been very concerned and active regarding television's effects on youth. For the past several years, PTA has been developing a critical TV viewing skills curriculum. Believing that the SEDL project would complement the National PTA's TV efforts, SEDL has pursued a cooperative working relationship with the National PTA.

In December, 1978, the Project Director and Coordinator met with Grace Baisinger, National President and Jean Dye, who are members of the National PTA Commission on TV, to share ideas and offer assistance with their critical viewing skills project. In June, 1979, the Project Coordinator met with these and other members of that Commission to discuss and share the materials developed to date. The possibility of presenting a workshop at PTA's national convention to be held June 15-18, 1980, was raised. The National PTA did participate as a cosponsor in the national invitational workshop held in Washington, D.C. in March, 1980. The national president, Virginia Sparling, was one of the speakers. Jean Dye served as a facilitator.

Letters were sent to each state PTA president explaining the project and materials. A sample "Suzie" story was enclosed and the ideas of assistance in sharing materials, ideas and presenting workshops at their state conventions were discussed. Each state president receives the "TV Viewer" newsletter.

The National PTA Board of Managers was highly complimentary about the SEDL materials reported Texas PTA President Hester Herbster after attending the Board meeting in June, 1980.

The Texas PTA, an organization with a membership of over 696,000, has responded enthusiastically to the project. The Texas PTA established a TV Advisory Committee to act as a liaison between the state PTA and the SEDL TV project. The members of the Committee, Brenda Drago and Claire Cunningham, met with SEDL staff in January, 1979, to look over the materials and offer suggestions. A Workshop given for Pecan Springs PTA was highly successful. It was, in fact, filmed by CBS and shown on national television. Workshops were presented also at the Texas PTA's Summer Seminar held July 16-17, and at the State Convention in November, 1979. The Texas PTA has been very excited about working with SEDL on a Critical Television Viewing Skills program.

A workshop was given for the New Mexico PTA's state convention in April, 1980, and materials description/order forms were distributed at the California State PTA Convention.

National Association of Elementary School Principals

NAESP is a national organization with a membership of approximately 23,000 principals whose purposes include facilitating positive educational leadership, serving as the spokesman for elementary and middle school principals, enhancing the image of the elementary and middle school principal as an educational leader and promoting greater recognition of the professional skill and performance demanded by the position. NAESP serves as an agency for the collection and dissemination of information pertinent to the elementary and middle school principalship and promotion of the principles of equal rights, the elimination of prejudice, bigotry and discrimination.

SEDL staff met with Winston Turner, Director of Professional Activities, Paul Houts, Editor, and Kris Amundson regarding the critical TV viewing skills project on December 19, 1978, and again for an update in February and September, 1979, in Washington, D.C. Mr. Turner provided names of principals interested in assisting in field testing of materials. Field test materials were shared with Mr. Turner, who in turn shared them with other staff. The "TV Viewer" newsletter has kept NAESP up to date on the project.

In answer to a request from NAESP, SEDL presented a workshop at the NAESP Convention in Miami Beach April 19-24. The workshop addressed educators concerning development of critical TV viewing skills.

NAESP participated in the National Workshop on Television and Youth as a cosponsor.

National Council of Family Relations

The National Council of Family Relations is an interprofessional organizations of 5,300 members promoting the advancement of marriage and family life through consultation. The Council has provided contacts to many professionals and the multitude of agencies and institutions they represent which are concerned with and actively involved in issues of family life.

Ruth H. Jewson, Executive Director of the National Council of Family Relations and editor of their newsletter, provided information about the project in their Fall, 1979 issue.

National Education Association (NEA)

NEA has over 1.7 million members made up of teachers and administrators from all over the nation. The NEA works on behalf of teachers and children for the betterment of education in public schools. The members of NEA strongly support collective bargaining for teachers, support civil rights and teacher's rights. They are also actively working to get funding for public schools.

NEA works primarily for education and for the teachers. They are currently implementing labor law reform, a national health insurance program, and a national teacher retirement program. NEA is supportive of funding of programs for the handicapped, for bilingual education, and for the development of teacher centers.

In December, 1978, the Project Director and Coordinator met with Lois Karasik, Professional Associate, Instruction and Professional Development, Dr. John Sullivan, Director of Professional Development, and Karen Klass, Communications Specialist, to inform them of the project and to solicit NEA input into development of materials. The Coordinator met again with Karen Klass in February and September, 1979. Copies of field test versions of student and teacher materials were shared with Ms. Klass. Draft versions of the materials were received enthusiastically.

NEA was invited to participate as a cosponsor of the National Workshop on Television and Youth but declined. Karen Klass served as a resource person, however.

National School Boards Association (NSBA)

NSBA is a nonprofit organization of 1,250 school board affiliates in the United States, representing 95,000 schools that compose 97% of the population of children in elementary and secondary public schools. Active members include 49 state school boards, plus Hawaii, Washington, D.C., and the Virgin Islands.

NSBA promotes quality education through state and local school boards and through liaison represents the interests of local school boards. Programs for the betterment of school boards and management services are provided by NSBA.

Meetings with NSBA Executive Director, Tom Shannon, and Assistant Executive Director Lee VanBremen were held in Washington, D.C., in December 1978 and February 1979. From these conversations, NSBA decided to establish a Task Force focusing upon "What Should Children be Taught About Critical TV Viewing?" Technical and information services were provided to the Task Force by SEDL.

Field test copies of student and teacher materials for the project were forwarded to Dr. Shannon, with a request that they be shared with other staff members for collective feedback. The "TV Viewer" newsletter has kept NSBA apprised of the project's progress.

In September 1979, SEDL gave a presentation to Task Force members. Subsequently, the Task Force developed recommendations that critical television viewing skills be taught in public schools.

Parents Without Partners, International, Inc.

Parents Without Partners has expressed much interest in the project. A workshop was given for the national convention in Dallas July 11. PWP printed the materials description/order form for general distribution at the convention. The organization's magazine, The Single Parent, will carry an article on critical television viewing skills in the September 1980 issue.

The Learning Exchange

Founded in 1971, the Learning Exchange is a locally supported, independent teacher center located in Kansas City, Missouri to provide teachers with curriculum ideas and innovative teaching methods. Staff is available on a consultant basis to teachers, parents, and students.

The Learning Exchange actively works with school advisory councils and parent advisory councils to enable both kinds of groups to work more cooperatively and effectively. Workshops, as well as counseling on college courses, are provided for teachers.

The Project Coordinator met with Director Gail Johnson Taylor in January 1979 regarding the critical TV viewing skills project. Ms. Taylor was extremely interested and provided the names of teachers in the Kansas City area whom she thought would be interested in the materials.

Field test copies of the student and teacher materials were provided for Ms. Taylor and her staff to review. Samples were also placed in the TV Center for teacher reaction.

The "TV Viewer" has kept the Learning Exchange apprised of the project's progress.

United Neighborhood Centers of America (formerly National Federation of Settlements of Neighborhood Centers)

The United Neighborhood Centers of America is a large and established organization focusing on urban neighborhood and family activities. They offer an important opportunity to reach inner-city neighborhoods and children.

In December 1978, the Project Director and Coordinator contacted Shirley Frankel, Director of Field Services, about reviewing and using the materials in various branches. At that time Ms. Frankel was enthusiastic and agreed to contact other large urban settlement branches about our project. She was especially interested in children's materials for family use in general. Consequently, the Tony stories were proposed in addition to the core curriculum materials.

However, in June 1979, the National Federation of Settlements and Neighborhood Centers was reorganized and retitled the United Neighborhood Centers of America. Ms. Frankel left the organization. The new director, Walter Smart, was contacted regarding the project but apparently had no interest in the project.

Young Men's Christian Association (YMCA)

The YMCA is an international organization dedicated to the purpose of developing Christian personality and building a Christian society. With over 10 million participating men and women, YMCA in the United States works to reaffirm and demonstrate this commitment through values-oriented programs, activities and services. The organization provides leadership and values education to help individuals and groups examine and apply their own values in today's pluralistic society. YMCA provides leadership towards achievement of universal human rights, with emphasis on elimination of personal and institutional racism. It provides motivation and opportunity for achievement of physical and mental health and works towards improving the quality of family relationships and strengthening the development of family members.

The Project Coordinator met with Charles Kujawa and Charlotte Himber in New York on June 11, 1979. This meeting proved to be extremely helpful in that Mr. Kujawa indicated he would discuss with the National Family Life Management Team of the National Board possibilities of being involved in the project. He also said he would explore the idea of workshops for the YMCA Program Directors Conference and for the National Longhouse Conference in

Detroit, April 25-27, with a possible staff seminar prior to the convention. Finally, Mr. Kujawa agreed to talk with several YMCAs in various parts of the country, such as Miami, Dallas, Los Angeles, and San Antonio, to determine interest in the project.

Copies of field test materials were shared with YMCA staff. Mr. Kujawa and Mrs. Himber responded favorably. They suggested story settings for urban and minority children also.

Contact through Mr. Kujawa resulted in a response from the Family Project of Greater Miami, a consortium of YMCA, Girl Scouts and Big Brothers/Big Sisters. A meeting was held in April, 1980 in which their usage of materials was discussed.

IV. PRODUCTS

PRODUCTS

The following pages include an itemization of materials produced by the Critical Telvision Viewing Skills Project, Elementary School Level. Descriptions of materials, including printer's specifications, critical television viewing skills concepts, objectives and rationale are given.

While production of materials was prolific, printing of all stories was not financially feasible. Therefore some materials remain in draft form.The curriculum materials were designed to be colorful, eye-catching, and fun, as well as informative. Materials for teachers were conceived to help them teach the subjects they already have to teach, rather than giving them another subject to teach. It was SEDL's contention that critical television viewing skills should be integrated into the regular curriculum. Student materials were designed to capture the imagination of young children and the adults who work with them. The family materials were designed to help parents think about television and to help teach their children without making them feel guilty about watching television and insecure in their parental roles. The materials were made for use by the entire family.

Student Materials

THE FROG FABLES

"SEE-MORE FINDS A FRIEND"

The objectives are to help young children have a more realistic view of TV, to create an awareness of TV as a potential way to see more of the world, to stimulate curiosity about TV, and to increase general knowledge of TV.

Synopsis. See-More, a curious green frog, leaves home to see more of the world and learns about TV. See-More meets a fish, appropriately named Tuner-Fish, who is addicted to TV watching. Seeing TV for the first time, the curious frog questions how the pictures get into the box. See-More decides to leave the pond to learn more about TV before watching further.

Critical TV Viewing Skills Presented.

Making Judicious Use of Viewing Time	Discusses "play time" vs. "TV time" for Tuner-Fish and suggests planned viewing.
Recognizing and Appreciating Differing Views	See-More's view of TV as a window on the world is explored. The story presents differing views and uses of television by Tuner-Fish, Ali the cat, and the TV technicians.

Research Basis. Studies indicate that children take television and its programming for granted as part of their everyday lives. Thus, they tend not to questions programming origins. Research also indicates that both parents and children frequently misjudge the amount of time spent viewing TV.

Rationale. See-More's curious character is designed to re-awaken children to the wonder of television and the world around them. By contrasting See-More's desire to "find out where TV comes from" with Tuner's passive acceptance of programming, children's curiosity is stimulated.

"SEE-MORE FINDS OUT THE FACTS"

The objectives are to familiarize students with the process of making TV programs and commercials and to create an awareness that TV programming is planned and produced rather than being real life.

Synopsis. See-More Frog engages in several adventures and misadventures in the big city while attempting to find out about TV. The curious frog visits a TV studio, discovering where and how TV programs and commercials are made. See-More learns about the equipment and people involved in producing a TV program and discovers that TV programs and commercials rely upon planned scripts.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	See-More finds out how a TV program is produced.
Understanding Psychological Implications of Advertising	See-More finds out the purpose of commercials and how they are made.
Distinguishing Fact From Fantasy	See-More learns about acting.
Understanding Style of Dramatic Presentations, Public Affairs, News, and Other Programming	See-More learns about audiences and game shows.
Understanding the Relation Between TV Programming and the Printed Word	See-More learns about scripts and writers and their purpose.

Research Basis. Studies indicate that very young children generally are unaware of "how people get in the TV." At later ages, children remain unfamiliar with sets, scripts, writers, cameras, actors, and commercials. This story supplies basic information on TV production.

Rationale. The character of See-More as a curious frog who braves danger in the city to find out about TV is further developed in an adventure format to retain children's interest. The visit to a TV studio is a vehicle to explain basic production facts in an entertaining way.

"TUNER'S TUNE-IN GUIDE"

The objectives are to increase students' awareness and knowledge of TV program formats, and to suggest the value of planning and using TV viewing time wisely.

Synopsis. Deciding to explore the possibilities of TV viewing, See-More discovers different kinds of TV shows in the TV program listings. See-More relates what he has learned to Tuner and points out the value of planned, selective TV watching. Tuner-Fish begins to realize the value of planning his TV time.

Critical TV Viewing Skills Presented.

Making Judicious Use of Viewing Time	See-More alerts Tuner to the variety of viewing possibilities and the value of planned viewing.
Distinguishing Fact From Fantasy	Tuner learns the differences between documentary and fiction, news, and westerns, etc.
Understand Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Tuner learns the difference in content of different shows.
Understanding Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Tuner learns about different shows and their styles of presentation.

Research Basis. According to several studies, children generally tend to watch only a few types of shows in an unplanned manner.

Rationale. See-More's excitement and desire to share what he has learned with Tuner is the vehicle to teach children about different types of shows. Planning viewing time is stated as advantageous so that children may watch different types of shows as well as time to play. In this way, the message is put in nonmoralizing terms. It was agreed that it was not in the best interest of the project's goals to condemn television viewing. Instead, children are encouraged to be selective viewers and plan their viewing time.

"WHO PAYS FOR TV?"

The objectives are to increase students' knowledge about economics of the TV industry, and to increase knowledge about the purpose of commercials.

Synopsis. See-More begins to wonder who pays for TV and sets off to find out. On his way to the studio, he meets Ali Cat, who tags along to the TV studio where a cat-food commercial is being taped. While watching the commercials being taped, See-More finds out who pays for TV and returns to tell Tuner-Fish all about it.

Critical TV Viewing Skills Presented:

Distinguishing Program Elements	See-More learns about TV as a business.
Understanding Psychological Implications of Advertising	See-More learns the reason for commercials and what they try to accomplish.

Research Basis. Children are unaware of the economics of television programming, and cannot distinguish well between programs and commercials.

Rationale. The curiosity of See-More and the fun of his adventures offers an entertaining format for presenting basic facts about television as an industry.

"SEE-MORE AND TUNER THINK AS THEY WATCH"

The objectives are to model critical TV viewing; to increase awareness of TV elements, and to encourage evaluation and discussion of what is viewed.

Synopsis. Together See-More and Tuner choose a TV show to watch that neither has seen. As the drama unfolds, See-More and Tuner discuss points of interest and confusion, and See-More makes evaluative comments on the characters' actions.

Critical TV Viewing Skills Presented:

Distinguishing Program Elements	See-More points out the effects of music, color, and tempo of the story to Tuner.
Making Judicious Use of Viewing Time	See-More and Tuner choose and plan which show to watch, and also plan time for other activities.
Understanding Psychological Implications of Advertising	See-More and Tuner discuss a commercial.
Distinguishing Fact From Fantasy	See-More points out the consequences of a character's actions which are not shown on TV.
Understanding the Content of Dramatic Presentations, Public Affairs, News, and Other Programming	See-More and Tuner discuss development of the plot and storyline.
Understanding the Style of Dramatic Presentations, Public Affairs, News, and Other Programming	See-More and Tuner notice dramatic style.

Research Basis. Research indicates that young children have difficulty in following a storyline, as well as distinguishing realistic portrayals from unrealistic TV portrayals.

Rationale. The purpose of the story is to model all that has been learned about applying critical viewing skills. See-More is portrayed as evaluating what he watches, and by his questions and comments, also encourages Tuner to evaluate.

THE SUZIE STORIES

"SUZIE'S BROKEN TV"

The objectives are to increase students' awareness of alternative activities to TV viewing, to encourage judicious use of TV viewing time, and to model possible favorable outcome of turning off the TV.

Synopsis. Suzie and her family are forced to find other pastimes while their TV set is in the repair shop. Suzie rediscovers bike riding, tree climbing and visiting with her neighbors. The family rediscovers taking walks, going to movies, reading, and after-dinner games. When the TV set is repaired, Suzie and her family decide to continue their new activities and to be more selective in their TV viewing.

Critical TV Viewing Skills Presented.

Making Judicious Use of Viewing Time	Suzie and her family rediscover family activities and other alternatives to TV viewing.
Distinguish Fact From Fantasy	Suzie contrasts what Wonder Woman can do vs. what she can; what the Waltons do after dinner with what her family does.

Research Basis. In general, children and families do not realize how much of their time is taken up by routine TV watching and how many family-oriented or social activities they have given up.

Rationale. The purpose of this and other SUZIE STORIES is to model changing of viewing habits. The idea of spending family time together in ways other than watching TV is presented in an attractive light. Research indicates that families tend to become heavy TV viewers through lack of awareness. Increasing awareness may lead to more selective viewing habits.

"SUZIE MAKES THE MENU"

The objectives are to increase students' awareness of psychological implications of advertising, to increase awareness of non-nutritional food commercials directed toward children, and to model critical evaluation of commercials.

Synopsis: Suzie plans a day's meals for her family, choosing from food-commercials she sees on TV. She becomes overwhelmed by the commercials and it isn't until the TV is turned off that she realizes that her menu, made up of foods from TV commercials, is not nutritionally balanced. With her mother's guidance, she decides to make her own menu after all.

Critical TV Viewing Skills Presented:

Understanding Psychological Implications of Advertising	TV commercials influence Suzie when she is hungry; attractive style of commercials is compared with other announcements.
Recognizing and Appreciating Differing Views	Suzie learns the difference between commercials and public service announcements.
Understanding Content and Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Commercials vs. public service announcements.

Research Basis: Studies on children and TV advertising indicate:

a) children respond most to food commercials when they are hungry;

b) children most often request products portrayed as "fun" in commercials;

c) children younger than the age of roughly seven or eight cannot distinguish between commercials and programs and do not recognize the purpose of commercials.

Rationale: Children can identify with Suzie, who is an average child overwhelmed by TV commercials. Portraying the results of commercials' influence on Suzie in a humorous way points out the possible outcome of choosing foods only by commercial. Commercial intent is also contrasted with public service announcement intent. The value of "thinking for yourself" is stressed.

"FAMOUS SUZIE"

The objectives are to increase students' knowledge of TV news and its dependence on other media, to suggest ways of checking TV news accuracy, and to model critical viewing.

Synopsis. Suzie is interviewed for a TV news show when she wins a poster contest. During the news broadcast, she discovers that TV interviews and filming are planned, but that they are affected by unplanned occurrences such as fires. She is annoyed that her interview is cut short. In discussion with her parents, Suzie learns about editing and other aspects of TV news production.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	TV news' emphasis on visual stories and reliance on videotape.
Distinguishing Fact From Fantasy	Suzie protests the staging of her interview and its portrayal on TV news as "what really happened."
Recognizing and Appreciating Differing Views	Suzie learns about the varying importance of TV news stories to different viewers.
Understanding the Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Suzie notes news symbols for "economy," "peace talks," strikes, etc.
Understanding Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Suzie learns about style of TV news presentations. She recognizes her own interest in visually exciting stories, such as the fire.
Understanding the Relation Between TV Programming and the Printed Word	The dependence of TV news on print and the ability to cross-check TV news with the newspaper are discussed.

Research Basis. Children's lack of interest in the news and their inattention to it is frequently commented upon in research literature. Also, children are generally unaware of industry and time constraints on news reporting and concepts such as editing.

Rationale. Most children would become very excited if they were interviewed by a TV reporter. They would watch the TV news to see themselves. Suzie's vague comprehension of TV news content and her chagrin that her story is cut short offers the vehicle by which to transmit much information about TV news production and its tendency to expend much broadcast time on stories which are easy to present visually. Children can identity with Suzie, and her asking questions provides children with a model of critical TV viewing.

"REALLY SUZIE"

The objectives are to explain unrealistic portrayals of women and children on TV commercials, to make clear the purposes of TV advertising, and to model critical TV viewing and evaluation.

Synopsis. Suzie notices one day that her mom doesn't dress or talk like the mothers portrayed on TV commercials. She thinks about these differences and discusses them with her mother and her friends. Finally, Suzie begins to understand why TV portrayals are not always like "real people."

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	Suzie learns about sets, costuming, and acting.
Distinguishing Fact From Fantasy	Suzie notices the difference between TV portrayals of character vs. people she knows.
Understanding Psychological Implications of Advertising	Suzie learns the purpose of commercials and why characters are presented as they are on TV.

Research Basis. Studies have indicated that children tend to see TV portrayals as realistic and normative. They confuse TV depictions with reality. Additionally, children do not understand the intent of commercials nor do they understand clearly the concept of performers pretending to be something they are not.

Rationale. Suzie's confusion about what is real and what is not allows children to identify with her. The basis for TV characters' portrayals is explained to her by her mother. Suzie models a questioning approach to what is viewed. Her mother's explanation clarifies a critical approach to television viewing.

"SUZIE'S HISTORY LESSON"

The objectives are to model critical viewing, to model use of TV as an educational resource, and to increase knowledge of cartoons and television economics.

Synopsis. While watching an old cartoon on television, Suzie asks her mother about the costuming, dramatic gestures and topical references which she does not understand. Suzie's mother explains the historical context of the cartoon and why modern cartoons are not as topical. This leads to an explanation of the economics of cartooning and the sale of American cartoons to other countries. A discussion of the changing style of cartoons is included.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	Suzie learns the elements of cartooning.
Distinguishing Fact From Fantasy	Suzie picks out references to the real world in a cartoon.
Recognizing and Appreciation Differing Views	Suzie learns and considers the viewpoint of people in other countries viewing "her" cartoons.
Understanding The Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Suzie learns about dramatic gestures and symbols for communication.
Understanding Relation Between TV Programming and the Printed Word	Suzie learns that topical references in cartoons can be explained by reference to printed materials.

Research Basis. Studies indicate that many children, even at fourth grade level, do not understand how cartoons are made, although cartoons remain their favorite TV programs. Also, children are generally unaware of dramatic techniques and TV industry business practices. Thirdly, research indicates that television can be a useful socialization resource for parents and that parental mediation increases learning as well as the positive influence of TV on children.

Rationale. The use of cartoons as a subject for discussions between Suzie and her mother is based upon the fact that although children are heavy viewers of cartoon, parents generally do not consider cartoons to be worthwhile as an educational resource. Suzie's lack of understanding and subsequent questions are the stimulus for her mother's modeling of a parental mediation and intervention technique. Clearer understanding of the cartooning format will enable children to benefit more from their viewing time.

"SUZIE LOOKS AT JOBS"

The objectives are to model critical TV viewing, to increase awareness of TV's distortion of reality, to encourage evaluation of what is viewed, to suggest alternative sources of information about occupations, and to inform children of TV dependence on scripts and writers.

Synopsis. While watching a TV show about a lawyer, Suzie asks what lawyers really do. She is disillusioned by her mother's explanation. She continues to question what she sees on TV about occupations, and finally decides that perhaps TV is not always the best place to learn about jobs.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	Suzie learns about the need for "excitement" in dramatic shows.
Distinguishing Fact From Fantasy	Suzie learns that occupations and the people in them are often distorted by TV.
Understanding the Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Suzie learns that excitement rather than factual representation makes a better story.
Understanding the Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Suzie learns why certain occupations meet the need for action in dramatic presentations.
Understanding Relation Between TV Programming and the Printed Word	Suzie learns about scripts; also, that books are an alternate source of information.

Research Basis. Studies of children's occupational knowledge indicate that they feel they know most about jobs portrayed on TV. They believe this knowledge, although often distorted, to be accurate. Only six out of ten people on TV shows can be identified by occupation. This gives children a false view of the work world. Research indicates also that adult commentary and explanation of these inaccuracies is effective in lessening children's belief in the reality of TV portrayals of occupations.

Rationale. Suzie models critical evaluation of what she sees on TV. Later, her careful attebtion to content brings out research findings on TV distortions. Her questions as to why TV distorts some occupations leads to an explanation of dramatic requirements. Also the dependency of TV programs on scripts written by people with their own opinions is discussed. The explanation that TV programming reflects reality and people's opinions with varying degrees of accuracy is meant to encourage an evaluative approach. TV sex-role sterotyping is also touched upon. Suzie is reassured that she can aspire to careers that TV portrays as male-dominated.

"SUZIE'S SALESMAN MAKES A SALE"

The objectives are to present the idea of asking questions about advertising presentations, to encourage a critical approach to TV commercials, and to increase knowledge of advertising techniques.

Synopsis. Suzie continues to question her father about sales techniques, recapitulating what she has already learned. Dad explains why sales exaggeration is bad for business and cites Suzie's past disappointment with a heavily advertised TV toy. He echoes a toy manufacturer's recent explanation of how the cost of TV advertising can adversely affect the quality of the toy, and teaches Suzie that she should be a critical viewer of commercials.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	Suzie learns about special effects and how they can make things seem "real."
Understanding Psychological Implications of Advertising	Suzie learns to question advertising claims.
Recognizing and Appreciating Differing Points of View	Suzie learns that most advertisers tell only the good things about their product.

Research Basis. Studies on children and advertising indicate a basic lack of knowledge about television commercials and sales techniques in children until disillusionment based upon a disappointing purchase occurs, resulting in skepticism of all commercials by older children.

Rationale. Use of concrete examples to explain TV commercials and to illustrate concepts in this story makes abstract elements of salesmanship comprehensible to children. As in other stories, critical viewing is modelled.

THE SPECIAL AUDIENCE SERIES

One of the project's goals is to reach children of various ethnic and socio-economic backgrounds. Because these students are traditionally difficult to reach, youth serving organizations have been contacted and asked for information as to the types of stories which would be effective with their members.

Based on their responses and SEDL staff evaluation, stories were written to reflect different parenting styles, different family structures and activities, and differing ethnic and socio-economic backgrounds. One specific suggestion came from a Girls Club in Rapid City, South Dakota whose membership is predominantly girls of American Indian extraction. A series of stories were written about a young Indian girl, Jennifer Redbird, and a young cowboy, Jason Cash. The JENNIFER REDBIRD STORY presents an Indian child who does not question the portrayal of Indians she sees on television until confronted by a young "cowboy" whose ideas of Indians are as stereotyped as those on TV. Jennifer's name and the Indian customs mentioned were thoroughly researched. Although the series is written from a particular ethnic viewpoint, all children will learn about racial stereotypes. They will learn that most people are more alike than different.

Another series was created featuring an Hispanic family. Although the stories are similar in theme to the SUZIE STORIES, the Gomez family is distinctly different from Suzie's. By presenting different parenting styles and family activities, the JUANA STORIES make it possible for children of differing backgrounds to identify with the characters of the story. In this way, children who perhaps cannot relate well to Suzie can still learn critical viewing skills from other stories. These stories have been translated in Spanish.

The TONY SERIES is about a black youngster who lives alone with his mother in a city apartment. Single-parent families, according to statistics, are increasing. So, some children, whether black, Hispanic, Anglo, or Indian will be able to relate to the situations depicted in this series. The problem of family control of viewing habits and adjustment to new rules and the stereotyping of racial types and occupational roles on TV is a common one to all families as reported in research literature.

The TONY SERIES, although written to appeal to inner-city groups, reflects a positive view of city life as well as positive aspects of living with a single parent. As with the SUZIE STORIES, characters in the SPECIAL AUDIENCE SERIES serve as models for critical viewing as well as for acceptable behavior. Although some consultants have suggested that "street talk" and "street" themes be used in the inner-city stories, the SEDL staff felt that use of such in the storylines would not enhance the goals of this project.

"TONY LOOKS AT JOBS"

The objectives are to increase students' awareness of TV distortions, to encourage comparison of TV portrayals with reality, and to model critical TV viewing and parental mediation.

Synopsis. Tony, while watching TV with his mother, asks if most people are doctors and lawyers, since those are the most obvious occupations on TV programs. Tony's mother replies that there are far more people working in factory and office jobs, like herself, than there are in these professions. She explains that she knows this is a fact, not only from reading statistics in the paper and on the TV news, but also from experience. Tony's mother also points out that perhaps TV script writers don't know much about trade and clerical work, and that is why it is not presented accurately on TV programs. Some discussion is included of sex role stereotyping and women in blue-collar work.

Critical TV Viewing Skills Presented.

Distinguishing Fact From Fantasy	Tony contrasts TV portrayals of occupations with reality.
Recognizing and Appreciating Differing Points of View	Tony sees TV's portrayals of "important" jobs vs. his mother's views and his own.
Understanding the Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Tony notices characters' occupations in programs; Tony listens to the news and its content is explained.
Understanding Relationship Between TV Programming and the Printed Word	Tony learns he can read the same news stories in the paper that he sees on TV.

Research Basis. Studies indicate that children gain much of their occupational knowledge from TV portrayals. Yet, content analysis shows that only six out of ten characters on TV can be identified as having any occupation. In addition, research findings show that the TV world is one in which the professions are the major occupations; that blue collar work is portrayed in a negative, comic, and stereotyped way; and that women's occupations are distorted.

Rationale. Since updated statistics show that nearly half the working population is in a blue-collar occupation, many children are seeing distorted portrayals of occupations on TV. They may falsely assume that most people are professionals. In addition, their own parents' occupation may be presented in a negative way. Tony questions the validity of TV's portrayal of the working world. This serves as a vehicle for his mother to tell him the conflicting facts about the world of work, to express pride in her own job, and to present some positive aspects of jobs which are often portrayed negatively on television.

"TONY LOOKS AT LIVING IN THE COUNTRY"

The objectives are to increase awareness of TV distortions, to encourage comparison of TV portrayals with reality, and to model critical TV viewing and parental mediation.

Synopsis. While watching his favorite family TV show with his mother, Tony asks why they can't live in the country. Tony's mother explains that she has lived on a farm and that the TV portrayal does not accurately reflect the negative aspects. She points out to Tony that there are many good things about their life in a big city that are not seen on TV. Finally, Tony's mother suggests that they visit Tony's uncle on the farm sometime so that he can find the truth for himself.

Critical TV Viewing Skills Presented.

Distinguishing Fact From Fantasy	Tony contrasts TV's portrayal of country life as "all fun" with mother's experiences and clarification.
Recognizing and Appreciating Differing Views	Tony sees that there are good and bad things about wherever one lives.
Understanding Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Tony sees hidden messages in TV program content.

Research Basis. Content analysis of recent TV programming reveals a bias towards rural living as wholesome and "best" versus inner-city living as dangerous and "bad." Children generally do not recognize or challenge TV's subtler messages reflecting value judgements or distortions.

Rationale. Because children do not critically examine the many messages of TV programming, they tend to believe TV programs are realistic and normative. Children rarely question TV's portrayal of reality. To a city child who has never lived in the country, TV romanticism about country life is often very persuasive. By modelling discussion with his mother, who knows both sides of living in the country, Tony begins to see more than one facet of the question of the "best" place to live.

"TONY LOOKS AT FAMILIES"

The objectives are to model critical TV viewing, to encourage critical evaluation of TV content, and to increase awareness of TV distortions.

Synopsis. While watching TV, Tony wonders why he doesn't see families like his own. He asks an adult neighbor who cares for him after school what a "housekeeper" is, and why his mother doesn't have a housekeeper. In addition, Tony questions why there are not families like his. Finally, Tony realizes that it is not the size of the family that is important or how much money a family has. Rather, how they feel about each other is the important factor that makes a family.

Critical TV Viewing Skills Presented.

Distinguishing Fact From Fantasy	Tony questions TV's portrayal of big families and of single-parent families.
Recognizing and Appreciating Differing Points of View	Tony sees TV's portrayal of what is desirable as to family structure and behavior contrasted with his own family.
Understanding Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Tony learns to see hidden messages in TV content.
Understanding Relation Between TV Programming and the Printed Word	Tony learns about scripts.

Research Basis. Content analysis of current TV programming reveals a general tendency to emphasize middle-class two-parent families. There are only a few portrayals of single-parent families.

Rationale. Despite statistics showing a growing number of single-parent families, the majority of television programs about families concern a large, intact, middle-class family. Since children sometimes feel that TV portrayals picture the way one should live or behave, they may not feel positively about their own families. Thus, they have difficulty identifying with favored TV characters and justifying their own situation. Through discussion with his mother, Tony learns that every family does not have to be like the families on television. The story models the evaluating of the reality of TV portrayals and the expression of family values as superior to TV values.

"JUANA ON TV"

The objectives are to increase students' awareness of alternatives to TV viewing, to encourage judicious use of TV viewing time, and to model family control of TV viewing.

Synopsis. Juana's mother, Mrs. Gomez, institutes new family rules eliminating unplanned afternoon TV viewing because it is interfering with family activities. Juana and Rudy rediscover previous activities. Mrs. Gomez begins gardening again, and Mr. Gomez takes up an old hobby. By the end of the summer, the family has new activities and revitalizes old interests. They resolve to be selective and not to be dominated by unplanned TV viewing habits again.

Critical TV Viewing Skills Presented.

Making Judicious Use of Viewing Time	Juana and her family rediscover activities they had forgotten when new TV viewing rules were instituted.

Research Basis. Families report that their TV viewing has increased drastically for reasons such as severe winter weather, and that this pattern has continued when the reason no longer existed. Other families in experimental studies report positive experiences resulting from limiting TV viewing.

Rationale. Since one of the project's goals is to reach various ethnic groups, this series, featuring an Hispanic family, was created. Although the story is similar in theme to Suzie stories, the Gomez family is distinctly different in lifestyle and ethnic traditions from Suzie's. It was felt that presenting differing parenting styles and family activities will make it possible for children of differing backgrounds to identify with the characters of the story. The problem of family control of viewing habits and adjustment to new rules is a common one as reported in reasearch literature.

"JUANA CAMPAIGNS FOR ANSWERS"

The objectives are to increase students' awareness and knowledge about paid political announcements, to encourage critical viewing of TV political campaign presentations, and to model parental mediation.

Synopsis. While watching TV, Mr. Gomez groans when a paid political announcement comes on. Juana and Rudy want to know why he listened intently to one campaign ad and not to the other. This leads Mr. Gomez to explain. He relates how he decides which candidate to vote for, and how he listens to both sides of a question. Then he explains that he does not want to listen to any more announcements. The family decides that, since they've heard all sides of the question, and voters in the family have made their choices, they will watch something else.

Critical TV Viewing Skills Presented.

Recognizing and Appreciating Differing Views	Juana and Rudy learn what it means to hear all sides of an issue.
Understanding Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Juana and Rudy learn the purpose of political announcements and their content.
Understanding Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Juana and Rudy learn to recognize the style of political campaign ads.
Understanding Relation Between TV Programming and the Printed Word	Juana and Rudy learn about resources for checking information they hear on TV campaign ads. They find out about printed records.

Research Basis. Recent studies on TV political campaigns and their impact on voters indicate that voters in general are not swayed by TV ads for candidates. In general, voters are skeptical of paid political announcements. Mr Gomez relates the different ways he uses to make up his mind as cited by respondents in recent research. Children, of course, are generally unaware of the purpose of paid political announcements and the meaning of their content.

Rationale. This story is a realistic portrayal of a voter's use of paid political announcements. Mr. Gomez reacts as did subjects of recent research, and while explaining the value of listening to both sides of an issue, emphasizes making a decision based on voting records and fact checking.

"JUANA GOES SHOPPING"

The objectives are to increase awareness of advertising, to encourage evaluation of commercials, and to model consumer decision-making based on commercials.

Synopsis. Juana and Rudy have a dilemma as to what to buy their mother for a Christmas present. Then they see a TV commercial for a kitchen gadget "on special sale." They pool their money and go to buy the article. There they meet a friend who tells them his mother did not like the gadget. Juana and Rudy inspect the product carefully and agree to decide for themselves what would make a good present after comparison shopping.

Critical TV Viewing Skills Presented.

Understanding Psychological Implications of Advertising	Juana and Rudy are influenced by a product on "special sale"; and by commercial representation of the product as being a good gift.
Recognizing and Appreciating Differing Views	Juana and Rudy consider whether their mother would feel that a product is a good gift because a commercial says so.

Research Basis. Research indicates children are easily influenced by television advertising; commercials of certain types of products appear to be directed specifically towards children looking for gift choices at certain times of the year.

Rationale. Children are often attracted to gadgets and are easily persuaded by TV commercials. The story is designed to present alternate sources of information as a basis for a buying decision.

"A COWBOY COMES TO DINNER"

The objectives are to model critical viewing, to explain some origins of and reasons for TV stereotypes, to increase awareness of TV distortions, and to clarify the difference between historical accuracy on TV and modern life.

Synopsis. Jason comes to Jennifer's house for dinner. While watching TV, an old Western movie comes on in which all Indians are depicted as bad. Jennifer becomes angry and turns off the TV, and Jason is indignant at the unfairness of the movie. Mrs. Redbird explains why writers are not concerned about fairness in script writing sometimes. She states that, even when trying to be fair, script writers may make mistakes about Indians and other ethnic groups. She advises that everyone should question whether a TV portrayal is truthful if the story presents only one side.

Everyone sits down to dinner, but Jason is apprehensive because of a documentary about Indians he has seen. He is relieved when dinner is roast beef, and confesses he was afraid it might be dog. Jennifer is annoyed but Mrs. Redbird laughs. She explains that while it is an accurate historical fact that the Sioux considered dog a treat, she and Jennifer were not Sioux. Also, she explains that dietary habits have changed in the last 150 years. Jason apologizes and Jennifer confesses she thought he might ask for beans because he is a cowboy. Jasons states he hates beans, and the story ends on a good-humored note.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	Jennifer and Jason learn about writers' intent in TV shows.
Distinguishing Fact From Fantasy	A distinction is made between documentaries and fiction.

Recognizing and Appreciating Differing Views	Jason learns an Indian point of view; Jennifer learns about a TV writer's and settler's points of view.
Understanding Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Critical viewing of story and underlying message by Jason and Jennifer; how documentaries may mislead; the role of research in accuracy of TV shows.
Understanding Relation Between TV Programming and the Printed Word	Jason and Jennifer learn about scripts and how they are used.

Research Basis. Children often are unaware of subtle undertones of TV programming. Additionally, they generally do not question historical accuracy of TV shows and movies.

Rationale. Studies in the field of social learning indicates that children tend to believe TV's information when they lack another source. It seems reasonable, then, that modern-day cowboys and Indians would have strange misconceptions about each other. Therefore, the point is made about distortions of historical events and the difference between accurate historical statements and modern life. Further, the point is made that a good way to identify distortions is to observe whether a TV story seems one-sided.

TV FROG LOG

The objectives are to increase awareness of amount of type of viewing, to increase knowledge of available types of programming, to encourage evaluation of how viewing time is spent, and to increase family interaction about viewing and planning.

Critical TV Viewing Skills Presented.

Making Judicious Use of Viewing Time	Children are asked to plan their weeks' viewing time in advance with the help of their parents.
Understanding the Style of Dramatic Presentations, Public Affairs, News and Other Programming	Symbols for different types of programs are presented on the chart. Students are to identify the type of program they have chosen, and draw in the symbol for it.
Understanding Relation Between TV Programming and the Printed Word	Children must use newspapers and TV program guides to find out what programs are successful.

Research Basis. Research findings reveal that both parents and children frequently misjudge the amount of actual time they spend viewing TV. According to several studies, children generally tend to watch only a few types of shows and this viewing is in an unplanned manner. Also studies have show that parental guidance in selective and controlled viewing has a positive impact on the effects of TV on children as well as on family interaction.

Rationale. To create awareness of actual time spent in TV viewing and to encourage planned and selective viewing, a simple and attractive chart was devised which would encourage children and their parents to use it. The TV FROG LOG has simple instructions for its use. It can be used alone or to reinforce the skills taught in "TUNER'S TUNE IN GUIDE". Besides teaching planned TV viewing, its use incidentally teaches reading and writing.

THE TV DISCOVERY GAME

The objectives are to increase awareness of program details, to increase knowledge of program formats and styles, and to encourage evaluation of what is being viewed.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	Questions require identification of various program elements such as scenery, time and weather changes.
Understanding Psychological Implications of Advertising	One set of cards asks questions about commercials being shown, i.e. "Who is this product for?"
Recognizing and Appreciating Differing Views	Some questions ask if families portrayed in the program are similar to the child's, etc.
Understanding Content and Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Questions require identification of details necessary to comprehension of plot and style.

Research Basis. Studies indicate that children take television and its programming for granted and thus do not question programming origins, motivations, or expressions of fantasy as reality. They also have difficulty following a storyline. Other studies show that young children cannot distinguish well between programs and commercials and do not recognize the purpose of commercials.

Rationale. In order to encourage a questioning approach to TV viewing, a game board was developed for elementary students to be played while watching TV. By answering questions which call for attention to detail, students' awareness of programming elements is increased. By answering questions which call for value judgements, a student is forced to choose their perceived "right" answer. Parental intervention in judging right or wrong answers is important to nullify or enhance the effects of TV on children.

Research Basis. Many parents are unaware of the potential impact of TV upon children. Furthermore, many studies on family use of television and the influence of TV on family life have found that children learn more from TV if an adult mediates their viewing by explaining what is happening or making a few comments at appropriate places.

Rationale. The effects of television on the family have only been focused upon in recent years by popular press. Families are only beginning to become aware of the influence of TV upon family life. Little has been done to encourage them to make changes and to give them ideas for instituting those changes. SEDL staff approach is to create awareness and to provide solutions to problems without making parents feel guilty about what they are not doing or what they should be doing. Recognizing there are several parenting styles, SEDL has attempted to provide positive and useful ideas from which parents may choose.

Family Materials

SEDL has developed a series of five publications in newsletter format entitled "TELEVISION: A FAMILY FOCUS" which provide attractive, informative, and entertaining articles and activities aimed at the entire family. Articles directed to parents stress the importance of teaching children critical TV viewing skills, as well as the importance of parental involvement in this process. Suggestions specific to the successful implementation of these goals are also a part of the newsletters, as are short, research-based bits of information. Through enjoyable puzzles, games, and stories, children are encouraged to develop the eight critical viewing skills defined by the Office of Education.

Perhaps most directly reflective of SEDL's belief that the teaching of these skills is a project for the entire family as activities for the whole family contained in each issue. SEDL's goal in writing these materials was to create a series that would appeal to and involve all members of the family in the pursuit of critical television viewing skills. Initial feedback received from evaluators and field testers of these materials suggests that SEDL has indeed been successful in meeting this goal.

In three workshops where samples of the family materials were introduced, response was enthusiastic and positive. Parents, educators and youth leaders all expressed support for the materials and invariably asked when and where they would be available. Many were willing and eager to purchase them on the spot.

TV: A FAMILY FOCUS

1. "FOR PARENTS ONLY . . . LEARNING TO USE TV"

The objectives are to increase awareness of the prevalence of TV and its influence on family life, and to suggest ways to make TV a positive experience in the family.

Synopsis. Television is such a part of American life that many do not give it a second thought, yet it has great impact upon family life. Direct mediation, indirect mediation, and the springboard technique are ways of watching TV with children to insure that parents play an active rather than passive part in TV viewing. Controlled content, selective viewing, and limited viewing constitute the what, why, and when of TV viewing. These are suggested to parents as reasonable approaches to use with children to establish good viewing habits. Talking with children about TV is further emphasized by the children's story, Suzie's History Lesson. Subjects discussed include animation, the economics of the TV industry, dramatic conventions, and details specific to historical eras. Children are encouraged to look beyond what they see.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	TV Bingo Game encourages children to look for specific elements in television programming.
Making Judicious Use of Viewing Time	Selective Viewing, the Why of TV Viewing and Limited Viewing . . . The When of Television encourage families to make judicious use of viewing time.
Understanding the Style and Content of Program Formats	Children's Story Time: Suzie's History Lesson explains how cartoons are made, dramatic conventions, and provides a good example of parental mediation.

"WHAT IS YOUR PRIME TIME?"

The objectives are to increase awareness of the amount of time a family spends watching TV, to help families determine relative importance of TV viewing within the family, and to help families set priorities for family activities.

Synopsis. There is only so much time available in life. Many things compete for time and attention. TV often has the loudest voice. Most families have no idea how much time is spent watching TV in their home. Some people even feel they have very little control over TV in their lives. The activity diary and stories provide a useful way of examining what is happening to a family's time.

Critical TV Viewing Skills Presented.

Making Judicious Use of Viewing Time.	The section for adults, along with the Quick Quiz and the insert, call attention to the amount of viewing a family does. Families are encouraged to compare activities they engage in with what they would like to do, thereby establishing priorities for use of time. The Suzie story, THE BROKEN TV, and the discussion questions call attention to the importance of other activities besides TV viewing.
Understanding Style and Content of Dramatic Presentations, Public Affairs, News, and Other Programming	The Search and Circle sections for children focuses upon different kinds of televison programs.

Research Basis. Studies on family use of TV show that parents frequently underestimate the amount of time that they and their children spend watching TV. Assessment instruments or diaries of TV viewing have proved to be useful in establishing awareness of and change in TV habits.

Rationale. Again, the object in presenting the family materials is to create an awareness, but not to make parents feel guilty. Parents are encouraged to feel that they do indeed have control of their lives and the lives of their children. Useful approaches are given for gaining control of their time. The Homemaker's Ode to Television represents one way TV is used in some American homes.

"LEARNING FROM TV"

The objectives are to present the idea that children learn from their total environment, of which TV is a major part, to note that what is learned is sometimes accurate and sometimes misinterpreted, to establish the idea that TV can be a positive or negative teacher, depending upon the use made of it, and to encourage families to make TV a positive influence in their children's lives, an educational resource by guiding their use of TV.

Synopsis. Children learn from TV but what they learn may not be accurate. Parental comments do a lot toward helping them understand concepts presented on TV and the real world. Properly used, TV can be an exciting educational resource. It can be as useful as the family chooses to make it.

Critical TV Viewing Skills Presented.

Distinguishing Program Elements	The TV Bingo game in the children's activities focuses attention on details often overlooked, such as camera angles and shots, music, kinds of TV programs, etc. Really Suzie notes the details that appear in commercials often misconstrued by children. She learns about sets, costuming, and acting.
Understanding the Psychological Implications of Advertising	Really Suzie teaches the purpose of commercials and that they do not always portray life accurately.
Distinguishing Fact from Fantasy	Suzie notices the differences between TV portrayals and people she knows.

Research Basis. Research evaluating Sesame Street revealed that children whose mothers watched with them learned significantly more than those who watched alone. Studies have shown that very young children cannot distinguish between commercial and regular programming. Parents can be helpful in making that determination.

Rationale. Many families see little educational value in TV, rather they see it as strictly a form of entertainment. Even the negative aspects of TV viewing can be used positively if adults take time to interject a few comments about their values and why they feel the way they do about things they see on TV.

"COPING WITH COMMERCIALS"

The objectives are to create an awareness among parents of ways in which children perceive commercials; to help parents help children interpret the purpose of commercials correctly; to point out how eating habits are influenced by TV; and to help parents and children understand selling techniques.

Synopsis. Parents are often not aware of the effects ot commercials on children. Many children do not have sufficient maturity to understand that the purpose of a commercial is to sell a product. Parents can teach children the purpose of commercials and the persuasive techniques used. Family activities suggest ways to help children become more critical viewers of TV commercials. The story, "Suzie's Salesman Makes a Sale," helps children understand sales techniques.

Critical TV Viewing Skills Presented.

Understanding the Psychological Implications of Advertising	The purpose of commercials and selling techniques are covered in detail.

Research Basis. Studies show that before the age of 8, children have difficulty differentiating between TV commercials and programs. They do not seem to be able to understand the purpose of commercials. There appears to be a definite relationship between children's age and their ability to tell the difference between television programs and the commercials, just as there is between age and general cognitive development.

Rationale. Commercials seem to be one of the prime concerns of parents in dealing with children and television. For this reason, an entire issue of "TELEVISION: A FAMILY FOCUS" is devoted to the subject. The format follows the other issues, providing articles for parents, stories and activities for the children.

"PUTTING TV IN PERSPECTIVE"

The objectives are to encourage parents to look at what TV is telling children about the world in which they live; to point out distortions and stereotypes that occur, especially pertaining to portrayal of occupations, sex roles, and family life.

Synopsis. The article for parents points out where distortions and stereotypes are likely to occur on TV and suggests pointing them out to children. Much of real life is never shown on TV. Parental conversation with children can do much to dispell misconceptions and to increase understanding of the real world. The story for children, "A Cowboy Comes to Dinner," deals with the stereotypic views of Indians held by a rancher's son. When he meets an Indian girl and visits her home, he finds that the life she leads is not too different from his own. Questions for family activities provide further insights into occupations and family portrayals on TV. The Search and Circle section concentrates on TV vocabulary.

Critical TV Viewing Skills Presented.

Distinguishing Fact From Fantasy	The unreal portrayal of most occupations, sex roles, and family life is noted.
Recognize and Appreciate Differing [illegible]	Attention is called to the different structures of the family in the United States.

Research Basis. Studies have revealed that children get most of their occupational information from TV. Since only six out of ten characters have an identifiable occupation and one out of four is shown in the field of life protection, and the majority are played by men, they may be getting the wrong ideas about jobs.

Rationale. Since children have a difficult time distinguishing between fact and fantasy, and the incidental information presented on TV is not always an accurate portrayal of real life, an entire issue concentrates on these problems. It is hoped that parents can be made aware of distortions and stereotypes and will point them out to children. In this way, even misinformation and distortion can be used in an educational way.

TEACHER CUE CARDS

Objectives and Critical Viewing Skills Presented:

To mesh critical viewing skills practice with teachers' curriculum goals; to increase awareness of TV programming content and style; to teach discrimination of programming details essential to comprehension; to encourage evaluation of what is viewed.

Distinguising Program Elements:	Many cards deal with discriminatory use of music, color, sets scene changes, and other production elements.
Understanding Psychological Implication of Advertising	Some cards call for analysis of commercial messages, target audience, intent, and vocabulary. Students are required to infer conclusions about the nature of commercials in discussion question.
Distinguishing Fact From Fantasy	Several CUE CARDS require students to distinguish realistic portrayals from non-realistic. Distinctions between impossible/possible actions, as well as recognition of characterization and plot distortions are called for.
Understanding Style of Dramatic Presentations, Public Affairs, News, and Other Programming	CUE CARDS call for distinguishing stylistic elements of programming. (e.g. "How are 'bad guys' portrayed?")
Understanding Content of Dramatic Presentations, Public Affairs, News, and Other Programming	CUE CARDS call for distinction of details necessary to plot comprehension, as well as discussion of news, weather, and debate programs' content and meaning.
Recognizing and Appreciating Differing Views	Students are asked to make critical judgements and defend their positions; debate is introduced, contrast between TV "portrayals" vs. "real" counterparts is explored.

Making Judicious Use of Viewing Time	Various cards feature compilation and evaluation of amount and type of student viewing the relationship.
Understanding Relationship Between TV Programming and the Printed Word	The relationship between scripts and programming is featured in several cards; students are asked to compare "the TV version" with the written version of biographies, news, etc.

Rationale:

The SEDL staff felt that, in order to insure use of critical TV viewing skills curriculum by teachers, it would be necessary to create an innovative and simple support system, rather than another seperate curriculum for already over-burdened teachers.

Therefore, TEACHER CUE CARDS were purposefully designed to teach existing curriculum concurrently with critical TV viewing skills. Teachers are encouraged to make use of their students' viewing habits and experiences to meet their own curriculum goals. By treating television as an educational resource, SEDL encourages teachers to utilize it in the classroom.

Bearing in mind the grade levels included in the projects target audience, many of the exercises and activities are on a basic level, such as cards requiring simple counting and use of the alphabet. Others teach vocabulary, current events, weather, and math. Suggested discussion questions require children to draw influences from these exercises and make judgements based on the data they have been asked to compile. In addition, all TEACHER CUE CARDS call for attentive discrimination of detail and subsequent appraisal, enhancing critical viewing skills' goals. In this way, content viewed on TV can be used by the teacher as a springboard to discuss or enrich the subject in the classroom, thus encouraging teacher use of the materials.

STORYBOOK INSERTS

To assist the teacher, storybook insert pages have been printed for the following stories: "See-More Finds a Friend," "See-More Finds Out the Facts," "Suzie's Broken TV," "Suzie Makes the Menu," and "A Cowboy Comes to Dinner." These one-page inserts include a synopsis, objective of the story, discussion questions, the reading level, and challenging words that appear in the story.

TRAINING MANUAL FOR TEACHING CRITICAL TV VIEWING SKILLS

The objectives of the Training Manual are to provide a resource to help teacher, parent, and youth leaders focus on the issues involved with television and children, to learn strategies and skills for increasing the positive use of television, and to provide activities to help children with whom they interact learn more from television.

The manual includes several training sections to assist in conducting inservice training and workshops. A brief review of the research, an overview of the USOE project, a list of books about television for students, pertinent films, and an adult resource list have been compiled in the manual. In addition, there is a discussion of the materials developed by SEDL including the Teacher Cue Cards, the Suzie Stories, the Frog Fables, the Special Audience Stories, the TV Discovery Game, the TV Frog Log and the Family Materials.

PRODUCTS PRODUCED

ITEM: GAME (1)

TITLE: TV DISCOVERY GAME

DESCRIPTION:

Board is .018 Carolina Coated, 1-s Blanks available from Monarch Paper Company. It is 14" x 22" folded to 14" x 11". Coated side is printed in four-color process. The uncoated side is printed with instructions in one color. Negatives have been sent to project officer. Cards are printed on two sides of 140 lb. Springhill Index available from Monarch Paper Company. Veloxes have been sent to project officer.

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ITEM: PROGRAM VIEWING LOG (1)

TITLE: FROG LOG

DESCRIPTION:

Board is .018 Carolina Coated 1-s Blanks available from Monarch Paper Company. It is 11" x 14" with coated side printed in four-color process. Tabulation sheets are 50 lb. offset sheet, 11" x 5" and printed in one color (green) utilizing the same negatives as the board with appropriate stripping. Tabulation sheets are attached with staples at the top over the same artwork on the board. Negatives have been sent to the project officer.

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ITEM: CHILDREN'S BOOKS (5)

DESCRIPTION:

The text for all books is 60 lb. Pinehurst offset, white, with Vintage Coated 1-s cover in white. Both are available from Lone

Star Paper Company. The books average 32 pages, printed in signatures, folded to 5½" x 8½" and saddle stitched. Each book has an accompanying study insert which is included with the camera-ready art for each book. These can be xeroxed on vellum bristol or any index stock or 20 lb. bond to accompany the corresponding book. Size should be 8½" x 5½" to fit inside the book cover.

All copyright information has been changed on the original art from that which may appear on the printed samples. The changed copy reads:

> *This material may not be copyrighted. All or part of this material may be copied without permission. If this material is reproduced for distribution or if information about the availability of other material is desired, contact Dr. Charles Corder-Bolz, SEDL, 211 East 7th St., Austin, Texas 78701. The content of these materials is the responsibility of SEDL and no endorsement by DHEW or USOE is to be inferred.*

Ink colors for each book are as follows:

SEE-MORE FINDS A FRIEND: FROG FABLE I
SEE-MORE FINDS OUT THE FACTS: FROG FABLE II

Ink: Pantone #361 (green), process blue, black.
Study insert printed on blue stock.

SUZIE MAKES THE MENU
SUZIE'S BROKEN TV

Ink: Pantone warm red, Pantone yellow, black.
Study insert printed on yellow stock.

A COWBOY COMES TO DINNER

Ink: Pantone warm red, Pantone yellow, black.
Study insert printed on goldenrod stock.

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ITEM: FAMILY NEWSLETTERS (5)

TITLE: TELEVISION: A FAMILY FOCUS

DESCRIPTION:

A set of five newsletters printed on two sides, two colors on 11" x 17" and folded to 8½" x 11" with an 8½" x 11" insert printed two sides, one color. Each issue is printed on a different color of the same stock--70 lb. Sundance text available from Clampitt Paper Company.

The border and masthead for the common format is a separate piece of art for each sheet which should be used for each individual newsletter. Common ink color for borders and masthead is Pantone #159 (rust brown) and black. All copy is printed in black. Copy for the individual newsletter issue is pasted up separately. Three of these paste-ups must be reduced slightly to fit within the border. Individual paper color is as follows:

FOR PARENTS ONLY...LEARNING TO USE TV: 70 lb. Saddle Brown Sundance Text

WHAT IS YOUR PRIME TIME?: 70 lb. Adobe Tan Sundance Text

LEARNING FROM TV: 70 lb. Sun Yellow Sundance Text

COPING WITH COMMERCIALS: 70 lb. Desert Bronze Sundance Text

PUTTING TV IN PERSPECTIVE: 70 lb. Sunburst Orange Sundance Text

Typewritten translations in Spanish have been completed for three issues of Television: A Family Focus.

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ITEM: WORKSHOP TRAINING MANUAL (1)

TITLE: TRAINING MANUAL FOR TEACHING CRITICAL TELEVISION VIEWING SKILLS

DESCRIPTION:

Cover stock is Magenta Astrobright Cover available from Lone Star

Paper Company. Inside sections are color-coded in 20 lb. bond pink, green, blue, and white. All sheets are printed in one color, black. The book is padded with glue on the left side which will hold it together for normal use, but make it easy to take apart for use in a three-ring binder. The original art has been sent, along with samples of the book, to the project officer. Printing was done on paper plates, so there are no negatives.

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ITEM: INDEX CARDS WITH SUGGESTIONS FOR INCORPORATING TV VIEWING SKILLS INTO REGULAR CLASSROOM CURRICULA (1 set)

TITLE: TEACHER CUE CARDS

DESCRIPTION:

Stock is Springhill index available from almost any paper company. Any bristol or card stock may be used. They are printed in black ink, some on both sides, some on one side. Three sets of the cards have been sent to the project officer, two sets to use for xeroxing and one set as a sample. The cards are color-coded according to academic subject.

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ITEM: CHILDREN'S STORIES

DESCRIPTION:

TUNER'S TUNE-IN GUIDE: Printed in field test version. Minor changes in art work and vocabulary were made. Final version is pasted up and ready for the printer.

FAMOUS SUZIE: Printed in field test version. Minor changes in art work and vocabulary were made. Final version is pasted up and ready for the printer.

SUZIE'S SALESMAN MAKES A SALE: Printed in Television: A Family Focus: "Coping with Commercials". (Combined with original Suzie's Salesman). Typewritten draft in Spanish.

REALLY SUZIE: Printed in Television: A Family Focus: "Learning From TV". Typewritten draft in Spanish.

SUZIE'S HISTORY LESSON: Printed in Television: A Family Focus: "For Parents Only...Learning to Use TV" Typewritten draft in Spanish.

A COWBOY COMES TO DINNER: Printed in Television: A Family Focus: "Putting TV In Perspective" Typewritten draft in Spanish

SUZIE LOOKS AT JOBS: Typeset but needs slight revision. Artwork has not been done.

TONY LOOKS AT JOBS: Typewritten draft

TONY LOOKS AT FAMILIES: Typewritten draft

TONY LOOKS AT LIVING IN THE COUNTRY: Typewritten draft

JUANA GOES SHOPPING: Typewritten draft in English and Spanish.

JUANA ON TV: Typewritten draft in English and Spanish

JUANA CAMPAIGNS FOR ANSWERS: Typewritten draft in English and Spanish

WHO PAYS FOR TV?: Typewritten draft (continuation of Frog Fables)

SEE-MORE AND TUNER THINK AS THEY WATCH: Typewritten draft (continuation of Frog Fables)

SEE-MORE FINDS A FRIEND: Typewritten draft in Spanish

SEE-MORE FINDS OUT THE FACTS: Typewritten draft in Spanish

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ITEM: MATERIALS DESCRIPTION/ORDER FORM (1)

TITLE: MATERIALS TO TEACH CRITICAL TV VIEWING NOW AVAILABLE

DESCRIPTION:

Printed on blue paper.

ITEM: PERIODIC NEWSLETTER ABOUT SEDL'S CRITICAL TV VIEWING SKILLS PROJECT AND OTHER RELATED PROJECTS AND RESEARCH (14 issues)

TITLE: TV VIEWER

DESCRIPTION:

A single page, front and back, newsletter designed originally to keep interested persons apprised of the project. Mailing list is now 2,641 nationwide. Fourteen issues have been published and mailed.

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ITEM: WORKSHOP PROCEEDINGS

TITLE: NATIONAL WORKSHOP ON TELEVISION AND YOUTH: MARCH 12-13, 1980 PROCEEDINGS

DESCRIPTION:

Speeches and papers distributed at the workshop have been entered in the computer, ready for final printing stage. Recommendations and other materials are in draft form.

CRITICAL TV VIEWING SKILLS CONCEPTS

PRESENTED IN:		Distinguish Program Elements	Make Judicious Use of Viewing Time	Understand Psychological Implications of Advertising	Distinguish Fact From Fantasy	Recognize and Appreciate Differing Views	Understand Content of Dramatic Presentations Public Affairs, News, and Other Programming	Understand Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Understand Relation Between TV Programming and the Printed Word	Form
FROG FABLES	See-More Finds A Friend	X	X			X				Printed Draft in Spanish
	See-More Finds Out The Facts	X		X	X			X	X	Printed Draft in Spanish
	Tuner's Tune-In Guide		X		X		X	X		Field test versi Pasted up for printing
	Who Pays for TV?	X		X						Typewritten draft
	See-More and Tuner Think as They Watch	X	X			X	X	X		Typewritten draft
SUZIE STORIES	Suzie's Broken TV		X		X					Printed
	Suzie Makes The Menu	X		X		X	X			Printed
	Famous Suzie	X			X	X	X	X	X	Field test versi Pasted up for final printing

CRITICAL TV VIEWING SKILLS CONCEPTS

	PRESENTED IN:	Distinguish Program Elements	Make Judicious Use of Viewing Time	Understand Psychological Implications of Advertising	Distinguish Fact From Fantasy	Recognize and Appreciate Differing Views	Understand Content of Dramatic Presentations Public Affairs, News, and Other Programming	Understand Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Understand Relation Between TV Programming and the Printed Word	Form
SUZIE STORIES	Really Suzie	X		X	X					Printed in Family Focus. Draft in Spanish
	Suzie's History Lesson	X			X	X		X	X	Printed in Family Focus. Draft in Spanish
	Suzie Looks at Jobs	X			X		X	X	X	Typeset
	Suzie's Salesman	X		X		X				Combined with "Suzie's Salesman Makes A Sale"
	Suzie Salesman Makes A Sale	X		X		X				Printed in Family Focus. Draft in Spanish
SPECIAL AUDIENCES	Tony Looks at Jobs	X		X	X	X	X	X	X	Typewritten draft
	Tony Looks at Living in the Country				X	X	X			Typewritten draft
	Tony Looks at Families				X	X	X		X	Typewritten draft

CRITICAL TV VIEWING SKILLS CONCEPTS

	PRESENTED IN:	Distinguish Program Elements	Make Judicious Use of Viewing Time	Understand Psychological Implications of Advertising	Distinguish Fact From Fantasy	Recognize and Appreciate Differing Views	Understand Content of Dramatic Presentations, Public Affairs, News, and Other Programming	Understand Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Understand Relation Between TV Programming and the Printed Word	Form
SPECIAL AUDIENCES	Juana on TV		X							Drafts in English and Spanish
	Juana Campaigns for Answers	X		X		X	X	X	X	Drafts in English and Spanish
	Juana Goes Shopping			X	X	X				Drafts in English and Spanish
	Jennifer's New Friend	X			X	X	X		X	Combined with "A Cowboy Comes to Dinner"
	A Cowboy Comes to Dinner				X	X	X		X	Printed book. Printed in Family Focus. Draft in Spanish
FAMILY MATERIALS	TV Discovery Game	X	X	X	X	X		X		Printed
	TV Frog Log		X					X	X	Printed
	"For Parents Only: Learning to Use TV"	X	X				X	X		Printed Draft in Spanish

CRITICAL TV VIEWING SKILLS CONCEPTS

PRESENTED IN:		Distinguish Program Elements	Make Judicious Use of Viewing Time	Understand Psychological Implications of Advertising	Distinguish Fact From Fantasy	Recognize and Appreciate Differing Views	Understand Content of Dramatic Presentations Public Affairs, News, and Other Programming	Understand Style of Dramatic Presentations, Public Affairs, News, and Other Programming	Understand Relation Between TV Programming and the Printed Word	Form
FAMILY MATERIALS	"What is Your Prime Time"		X				X	X		Printed
	"Learning From TV"	X		X	X					Printed Draft in Spanish
	"Coping with Commercials"			X						Printed Draft in Spanish
	"Putting TV in Perspective"				X	X				Printed
TEACHER MATERIALS	Training Manual	X	X	X	X	X	X	X	X	Printed
	Teacher Cue Cards	X	X	X	X	X	X	X	X	Printed
	Story Inserts	X	X	X	X	X	X	X	X	Printed

A

V. FIELD TESTING

Pilot Testing and Revisions

The process of evaluating and revising the curriculum materials began with the Curriculum Review Board. At its January 1979 meeting, the Board reviewed and commented on each of the materials. The student and adult members first met in separate groups to discuss and experiment with the materials. They then met together to share evaluations.

After the January Curriculum Review Board meeting, SEDL contacted several elementary schools in the Austin area as well as parent groups and individual families in order to further pilot test the materials being developed. Teachers volunteered to read the stories in class and to evaluate them. Two teacher training sessions were conducted by SEDL staff members to instruct teachers in the use of the materials and to explain the project.

This two-step pilot testing of materials yielded important feedback and resulted in several changes in the materials. It was at this point that the initial FED-UP FROG STORIES were dropped and a complete new storyline adopted. The evaluations indicated that the character "Fed-up Frog" was too negative and caused the stories to be inappropriately heavy and slow-paced. Another character, "See-More Frog," was then developed and all of the stories were completely rewritten. The result was a series of fairytales that are not only humorous, light-hearted, and entertaining, but also present the many issues and facts about television viewing, production and broadcast.

Both the teachers and the Board identified several problems with the TV DISCOVERY GAME. The game was found to be too short and was not enough of a challenge. Therefore, the number of steps in the game was more than doubled. Because every player steadily advanced, thus posing no risk or challenge, the game was also altered to introduce elements of chance. For example, one square allowed the player to take a short cut. In addition, some cards were added which caused players to lose ground, i.e., "The video tape broke! Go back 2 spaces" and "Your TV is in the shop for repairs. Go back 2 spaces." Finally, to accommodate the wide developmental range of the players, two sets of cards were developed. One set for younger players asked questions such as, "Could this story happen in real life?" Another set for older players asked more difficult questions such as, "What is the problem that makes the story happen?"

The pilot testing process was being conducted when CBS Morning News asked to interview some of the students and their parents and teachers participating in the project. After the CBS camera crew filmed a group of fifth graders playing the game, the students asked, "Can we still play the game after they're gone?" While some parents and other adults have questioned the idea of playing a game while watching television as being too difficult for students, none of the students who participated in the Curriculum Review Board or the pilot testing felt that this was a problem. One is reminded of the vast numbers of students who do their homework, watch TV, and carry on conversations at the same time with no apparent difficulty. The major problem with the TV DISCOVERY GAME appears to be age related. Older students proceed more rapidly in answering questions and become impatient with younger siblings who take longer to respond.

The teachers and adult members of the Board were very pleased with the TEACHER CUE CARDS. The CARDS therefore were slightly expanded and the cross-indexing was improved.

A prototype of "TV: A FAMILY FOCUS" was reproduced in typed form for use in a pilot parent-child workshop. This prototype was in a short news magazine format, as opposed to brochure format, which was initially considered by the SEDL staff. It was extremely well accepted, therefore the format was retained, but the writing style was simplified to encourage reading and use by various types of families. Further, more games, puzzles, and other devices which would make learning fun for parents and children were included.

Field Testing.

Many, many teachers and parents learned of the materials through the popular media, including the New York Times article which was reprinted by numerous other papers across the country. Furthermore, many radio stations conducted interviews over the phone for their news broadcasts. A large proportion of these parents and teachers volunteered to field test the materials.

Teachers. A geographically representative, urban-suburban and rural balanced sample of teachers was selected (see Table 1). Grade levels of teachers chosen were fairly evenly distributed. A total sample of 110 teachers with approximately 3,000 students were sent a packet containing the following materials:

TV Discovery Game with Three Sets of Question Cards
TV Frog Log
Teacher Cue Cards
Teacher's Guide and Resource List
Three Frog Fables
Three Suzie Stories

Acting as data collectors, teachers used the SEDL materials in their classrooms as time permitted. Some checked out the TV DISCOVERY GAME to be used at home. Some reproduced the FROG LOG so that each child could take one home. Additionally, some teachers used the FROG LOGS was a classroom planning, reading and writing exercise. Stories were read to younger students during storytime or were used by older students as supplementary reading

TABLE 1

VOLUNTEER FIELD TEST TEACHERS

RURAL NORTHEAST

Dompier - Oregon, Ohio
Bucella - West Seneca, NY
Palko - West Seneca, NY
Borom - West Seneca, NY
Kopryansky - West Seneca, NY
Graziano - West Seneca, NY
Walsh - West Seneca, NY
Vispi - West Seneca, NY
Hungiville - West Seneca, NY
Church - Jackson, NJ
Adas - Brighton, Mi
Beck - Warren, Pa
Peltz - Warren, Pa
Spangler - Warren, Pa
Kogan - Vernon, NJ
Mayer - Vernon NJ
Tonkin - Vernon, NJ
Colaneri - Vernon, NJ

URBAN NORTHEAST

Cahill - Superior, Wi
Ruggieri - W. Warwick, RI
Sanchione - New Haven, Ct
Boertman - Saginaw, Mi
Lincoln - Saginaw, Mi
Humphreys - Saginaw, Mi
Houston - Washington, D.C.
Hall - Saginaw, Mi
Mauerhan - Baltimore, Md
Edwards - Manfield, Ohio
Fischer - Saginaw, Mi
Duckett - Washington, D.C.
Dolan - East Lansing, Mi
Eastwood - West Warwick, RI

RURAL MIDWEST

Olsen - Shawnee Mission, Ks
Grimes - Cimarron, Ks
Jermunson - Bozeman, Mt
Willmuth - Bozeman, Mt
Reed - Bozeman, Mt
DeNoon - Manhattan, Ks
Townsend - Bozeman, Mt

URBAN MIDWEST

Waxler - Pierre, SD
Peterson - Pierre, SD
Martin - Kansas City, Mo
Martin - Kansas City, Mo
Lerner - Kansas City, Mo
White - Topeka, Ks
Slovenske - Omaha, Neb.
Johnson - Kansas City, Mo
Hall - Kansas City, Mo
Mahone - Kansas City, Mo

RURAL WEST

Baxter - Kelso, Washington
Clark - Buhl, Idaho
Miller - Rirre, Idaho
Bills - Sugar City, Idaho
Kolp - Arco, Idaho
Williams - Terreton, Idaho
Gould - Arco, Idaho
Sims - Sunnymead, CA
Salley - Sunnymead, CA

URBAN WEST

Conway - Flagstaff, AZ
Reinecher - Idaho Falls, Idaho

VOLUNTEER FIELD TEST TEACHERS

RURAL SOUTHWEST

Sims - Atlanta, Tx
Cummins - Altus, Ok
Norton - Shawnee, Ok
Slaton - Georgetown, Tx
Sonnier - Atlanta, Tx
Cohea - Ardmore, Ok
Huebert - Alamogordo, NM
Williams - Galena Park, Tx
Lawrence - Galena Park, Tx
Thornal - Galena Park, Tx
Winkleman - Galena Park, Tx
Nelson - Galena Park, Tx

RURAL SOUTH

Gehring - Forrest City, Ark.
Lewis - Forrest City, Ark.
Laws - Forrest City, Ark.
Hill - Lonohe, Ark.
Evans - Lonoke, Ark.
Ottervanger - No. Ft. Myers, Fla.
Allen - No. Ft. Myers, Fla.
Whitley - Cape Coral, Fla.
McLoud - Lonoke, Ark.
Shatto - Cape Coral, Fla.
Wallace - No. Ft. Myers, Fla.
Sofko - Cape Coral, Fla.
Douglass - Cape Coral, Fla.
Annas - Cape Coral, Fla.
Watson - Honea Path, S. C.

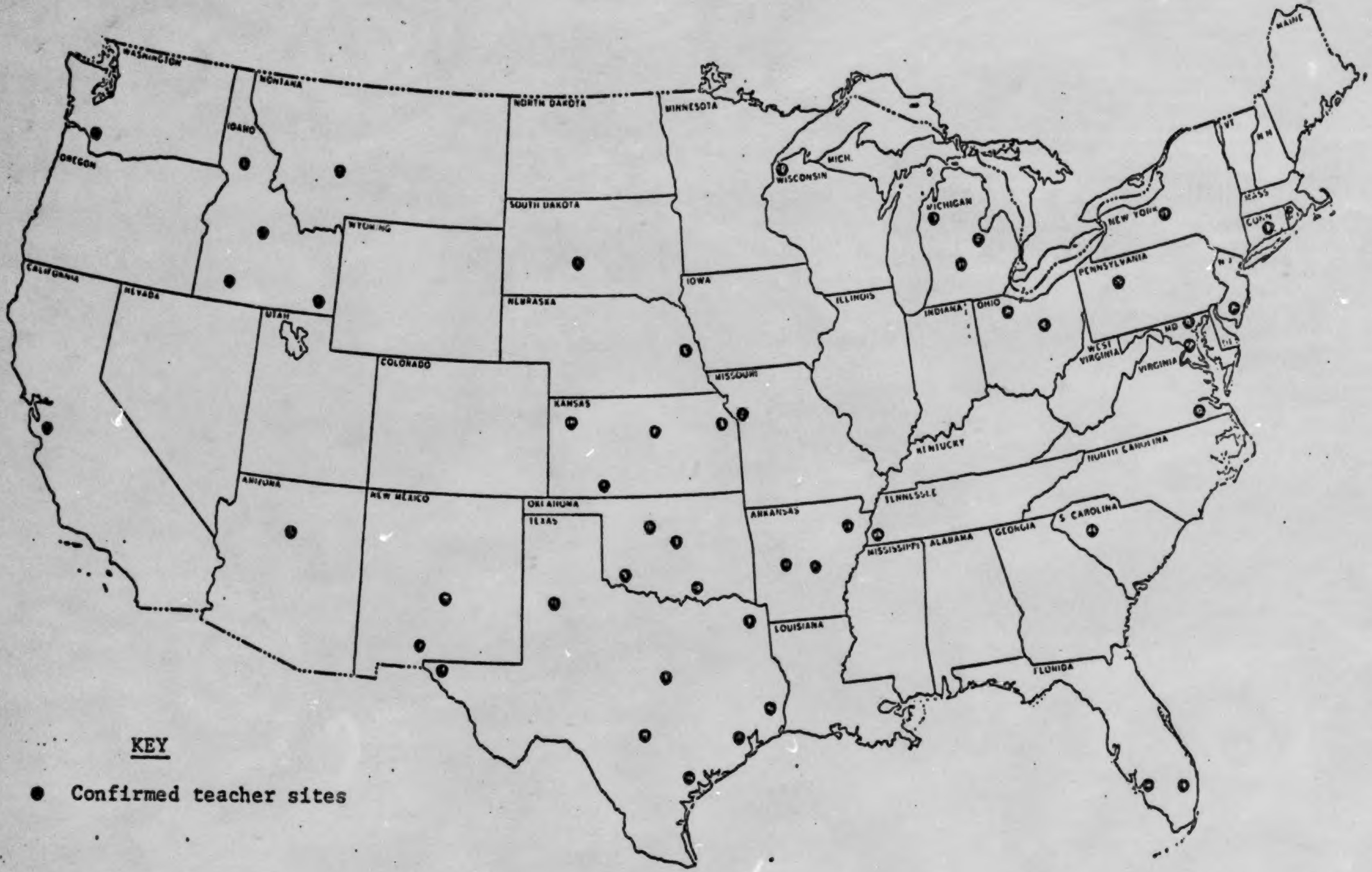
URBAN SOUTHWEST

Bonnick - Ft. Worth, Tx
Havenstrite - Ft. Worth, Tx
Moore - Houston, Tx
Cleveland - Austin, Tx
Ullman - San Antonio, Tx
Shafer - Corpus Christi, Tx
Schroeder - Lubbock, Tx
Hale - Lubbock, Tx
Mang - Beaumont, Tx
Copeland - El Paso, Tx
Williams - Edmond, Ok
Clarke - Lubbock, Tx
Horkey - Las Cruces, NM
Sokol - Las Cruces, NM
Valdez - Las Cruces, NM
Rash - Richardson, Tx
Wiggins - Stillwater, Ok
McGowan - Richardson, Tx

URBAN SOUTH

German - Memphis, TN
Guthrie - Norfolk, VA
Johnson - Memphis, TN
Graves - Norfolk, VA
Redwood - No. Little Rock, Ark.
Hartley - Memphis, TV
Tinnon - Memphis, TN
Myers - Memphis, TN

CRITICAL TELEVISION VIEWING SKILLS
FIELD TEST SITES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SOUTH DAKOTA
NEBRASKA
KANSAS
OKLAHOMA
TEXAS
MINNESOTA
IOWA
MISSOURI
ARKANSAS
LOUISIANA
WISCONSIN
MICH.
MICHIGAN
ILLINOIS
INDIANA
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GEORGIA
FLORIDA
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NORTH CAROLINA
VIRGINIA
WEST VIRGINIA
MD
PENNSYLVANIA
NEW YORK
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VT
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MASS
CONN
MAINE
KEY
● Confirmed teacher sites

material. The field testing took place over a period of time ranging from two to four weeks.

The teacher evaluations were overwhelmingly positive. The only negative response to this section was the lack of time which could be allotted to use the TV materials during the busy end-of-school period. Several teachers offered to utilize the materials more fully during the coming fall semester and to provide feedback at that time. All materials were well received. Some felt that the TEACHER CUE CARDS provided more activities for the older grades and would have to be adapted for younger children.

A total of 40 teachers returned assessments of the curriculum materials. A total of 73% reported that the TEACHER CUE CARDS would help teach critical TV viewing skills (see Table 2). The vast majority of the teachers reported liking to use the TEACHER CUE CARDS. The teachers reported that approximately 68% of the students liked the children's fairy tales (see Table 3). However, only 38% of the teachers reported that their students liked using the TV DISCOVERY GAME and the TV FROG LOG. Approximately, half an hour was spent on each of the children's fairy tales. A total of 81% of the teachers reported that during the brief field testing, their students learned some critical TV viewing skills.

Many of the teachers were able to collect pretest and post-test information about their students. A total of 659 kindergarten, first and second grade students had a pretest mean score of 6.274 on a ten-item test. A total of 631 of the students has a post-test mean score of 7.157. Using an analysis of classroom pretest and post-test means, the t-test produced a value of 4.422 which has a probability of less than .0001. The lowest pretest mean was 2.67 and the highest post-test mean was 9.42.

TABLE 2

ASSESSMENT OF TEACHER CUE CARDS
N=38

1. Did you like using the following materials?

	Yes	Some	A Little	No	No Response
Art	29%	26%	3%	11%	31%
Language	39	21	3	11	26
Math	32	13	3	13	39
Music	24	13	3	8	52
P.E.	24	11	0	13	52
Science	24	11	5	11	49
Social St.	32	13	5	11	39

2. Do you feel the Teacher Materials teach critical TV viewing skills?

Yes	Some	A Little	No	No Response
47%	26%	3%	0%	24%

3. How much time did you spend using each of the following?

	1-30 min.	31-60 min.	61-90 min.	90+	None	No Response
Art	13%	16%	0%	8%	24%	39%
Language	8	13	8	13	24	34
Math	11	13	3	3	26	44
Music	13	5	0	3	32	47
P.E.	8	8	0	3	32	49
Science	5	16	0	5	26	48
Social St.	8	11	8	5	26	42

TABLE 3

ASSESSMENT OF STUDENT MATERIALS
N=40

1. Did your students like using the following materials?

	Yes	Some	A little	No	No Response
See-More Finds a Friend	70%	13%	5%	0%	12%
See-More Finds Out the Facts	65	18	5	0	12
Tuner's Tune-in Guide	70	10	3	0	17
Suzie's Broken TV	68	10	5	0	17
Suzie Makes the Menu	70	8	8	0	14
Famous Suzie	65	13	8	0	14
TV Discovery Game	38	5	0	10	47
TV Frog Log	38	15	5	3	39

2. Have your students learned critical TV viewing skills?

Yes	Some	A Little	No	No Response
28%	53%	5%	0%	14%

3. How much time did students spend on each of the following?

	1-30 min.	31-60 min.	61-90 min.	90+	None	No Response
See-More Finds a Friend	58%	20%	0%	3%	5%	14%
See-More Finds Out the Facts	58	18	3	3	5	13
Tuner's Tune-In Guide	50	23	0	3	5	19
Suzie's Broken TV	53	18	0	3	5	21
Suzie Makes the Menu	48	25	0	3	5	19
Famous Suzie	55	20	0	3	3	19
TV Discovery Game	5	13	0	5	18	59
TV Frog Log	15	20	8	18	8	36

Fourth and fifth grade teachers collected pretest and post-test information on their students using a longer 23-item questionnaire. A total of 474 students had a pretest mean of 13.549. A total of 451 students had a post-test mean of 14.953. An analysis of the classroom means yielded a t-test value of 3.387 which has a probability of less than .0005. The lowest pretest mean was 8.00 and the high post-test mean was 20.00.

Families. From the many families who had asked for information about the project and had offered to help field test the materials, a geographically representative sample of families was selected (see Table 4). A total of 74 families were sent a packet containing the following materials:

TV Discovery Game
TV Frog Log
Three Frog Fables
Three Suzie Stories
Television: A Family Focus (five issues)

While families were asked to use each item, they were also encouraged to use the materials in ways that seemed natural and comfortable to them.

All of the parents reported reading virtually all of the children's stories to or with their children. The parent evaluations were very positive. Regarding the children's materials, 92.3% of the families reported "yes" or "some" (instead of "little" or "none") to the question, "Did your child enjoy using the materials?" Furthermore, 82% responded "yes" or "some" to the question, "Has your child learned critical TV viewing skills?" The parents reported an average of 4.23 hours spent on the children's materials (see Table 5).

Regarding the family materials (i.e., Television: A Family Focus), 91% reported "yes" or "some" to the question, "Did you enjoy using the family materials?" Approximately 77% of the parents responded "yes" or "some" to the

TABLE 4

VOLUNTEER FIELD TEST FAMILIES

RURAL NE

Andren - Ambler, Pennsylvania
Broberg - Holmdel, New Jersey
Silverberg - Sturbridge, Massachusetts

URBAN NE

Amdurer - South Orange, New Jersey
Cartun - Livingston, New Jersey
Cohen - Maplewood, New Jersey
Frantz - Staten Island, New York
Giordano - South Orange, New Jersey
Isakoff - Marlboro, New Jersey
Lambert - Staten Island, New York
Nolan - South Orange, New Jersey
Steinman - Dix Hills, New York
Stern - Maplewood, New Jersey

RURAL MIDWEST

Adas - Brighton, Michigan
Ahles - Hartland, Wisconsin
Feldman - Apple Valley, Minnesota
Windorpski - Tonka Bay, Minnesota

URBAN MIDWEST

Brownfield - Minneapolis, Minnesota
Grahn - Maddock, St Paul, Minnesota
Hansen - Minneapolis, Minnesota
Langer - Minneapolis, Minnesota
Lazar - Minneapolis, Minnesota
Lonning - Des Moines, Iowa
Mearman - Omaha, Nebraska

RURAL W

Hansen - Smithfield, Utah
Jenson - Logan, Utah
Shackelford - Twin Falls, Idaho
Young - Lake Oswego, Oregon

URBAN W

Adkins - Tustin, California
Bowers - Eugene, Oregon
Buerger - Santa Ana, California
Cooke - Portland, Oregon
Greenberg - Mercer Island, Washington
Henke - Los Altos, California
Jagelski - Vancouver, Washington
Sandoval - Tustin, California
Sherman - Des Moines, Iowa
Tucker - Palo Alto, California

RURAL SW

Canon - Luling, Texas
Gordon - Round Rock, Texas
Harris - Round Rock, Texas
Luebben - Round Rock, Texas
McLeod - Round Rock, Texas
Michnal - Round Rock, Texas
Patterson - Round Rock, Texas
Smith - Round Rock, Texas
Thomas - Duncanville, Texas
Vanatta - Groves, Texas
Wellman - Round Rock, Texas

URBAN SW

Beach - San Antonio, Texas
Boone - Port Arthur, Texas
Boyer - Austin, Texas
Bryson - Abilene, Texas
Calhoun - San Antonio, Texas
Crowther - Lawrence, Kansas
Gabier - Port Arthur, Texas
Jacobson - Denton, Texas
McGee - Arlington, Texas
Monroy - El Paso, Texas
Statts - Austin, Texas

VOLUNTEER FIELD TEST FAMILIES

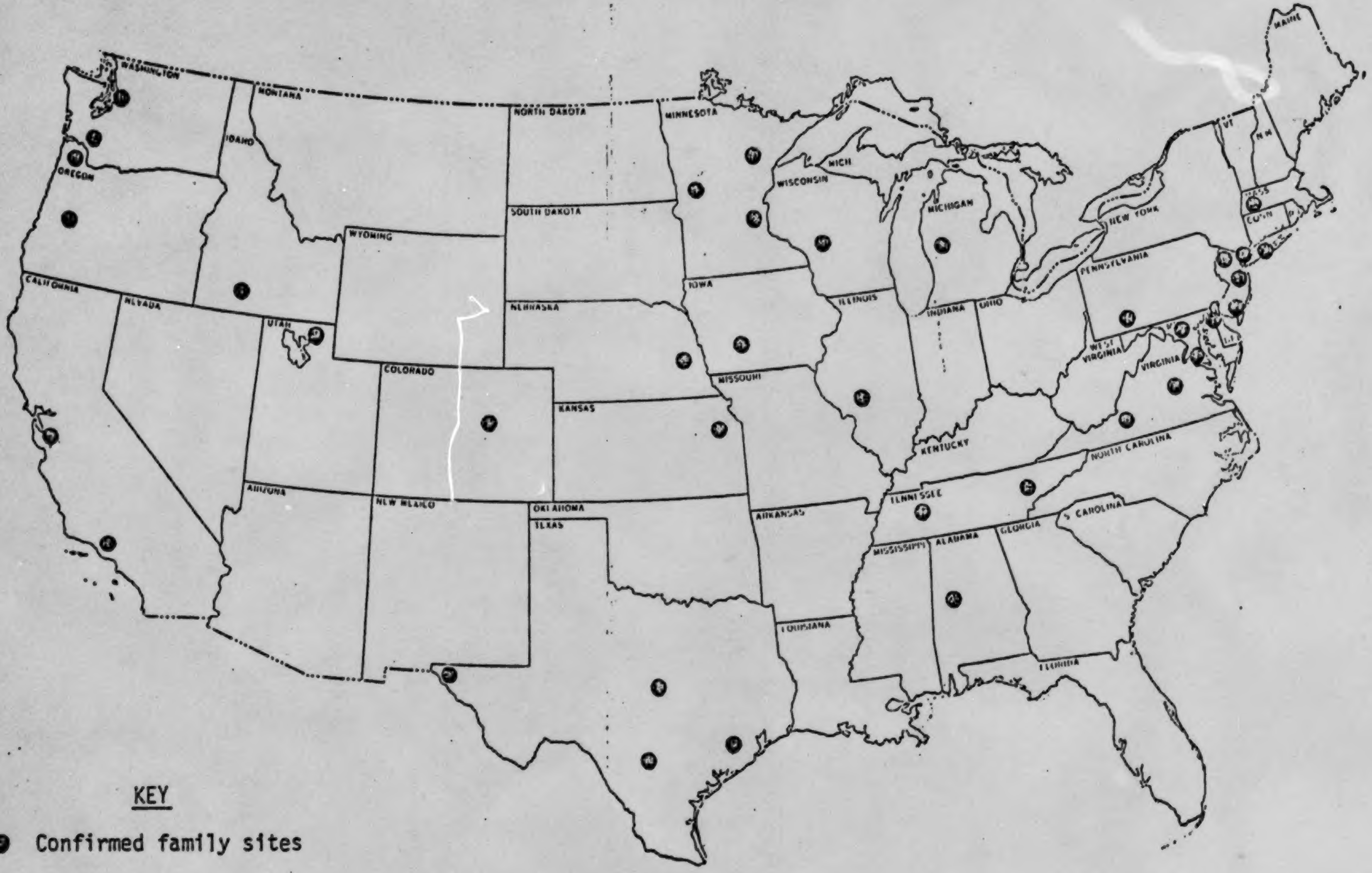
RURAL SOUTH

Carter - Freeland, Maryland
Cohen - Blacksburg, Virginia
Milwicz - Timonium, Maryland
Morris - Blacksburg, Virginia
Morrison - Blacksburg, Virginia
Plecker - Towson, Maryland
Sporakowski - Blacksburg, Virginia
Trott - Falls Church, Virginia
Wolfle - Blacksburg, Virginia

URBAN SOUTH

Bruchey - Tuscaloosa, Alabama
Carruth - Knoxville, Tennessee
Dimick - Knoxville, Tennessee
Jenkins - Knoxville, Tennessee
Wright - Tuscaloosa, Alabama

CRITICAL TELEVISION VIEWING SKILLS
FIELD TEST SITES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NH
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SOUTH DAKOTA
WYOMING
MASS
CONN
NEW YORK
PENNSYLVANIA
CALIFORNIA
NEVADA
UTAH
IOWA
NEBRASKA
ILLINOIS
INDIANA
OHIO
WEST VIRGINIA
COLORADO
VIRGINIA
MISSOURI
KANSAS
KENTUCKY
NORTH CAROLINA
ARIZONA
NEW MEXICO
OKLAHOMA
TENNESSEE
TEXAS
ARKANSAS
S CAROLINA
MISSISSIPPI
ALABAMA
GEORGIA
LOUISIANA
FLORIDA

KEY

● Confirmed family sites

TABLE 5

PARENT VOLUNTEERS: ASSESSMENT OF CHILDREN'S MATERIALS

1. Did your child enjoy using the following materials?

	Yes	Some	A Little	No
See-More Series: A Frog Fable	83%	8%	8%	0%
"See-More Finds a Friend"	75	17	8	0
"See-More Finds Out the Facts"	75	17	8	0
"Tuner's Tune-In Guide"	75	17	8	0
Suzie Series				
"Suzie's Broken TV	67	25	0	8
"Suzie Makes the Menu"	67	25	0	8
"Famous Suzie"	67	25	0	8
TV Discovery Game	40	30	30	0
TV Frog Log	17	67	0	17

2. Has your child learned critical TV viewing skills?

Yes	Some	A Little	No
18%	64%	18%	0%

3. How much time did your child spend on each of the following materials?

See-More Series: A Frog Fable	
"See-More Finds a Friend"	.57 hours
"See-More Finds out the Facts"	.52 hours
"Tuner's Tune-In Guide"	.54 hours
Suzie Series	
"Suzie's Broken TV	.50 hours
"Suzie Makes the Menu	.57 hours
"Famous Suzie"	.50 hours
TV Discovery Game	1.50 hours
TV Frog Log	1.00 hours

question, "Did you feel you have learned about critical TV viewing?" The families reported an average of 3.55 hours spent on the family materials. Finally, 41% of the parents reported their family's television viewing habits changed since using the family materials. Most families reported spending less time viewing television and being more selective in their viewing (see Table 6).

Many families also used a pretest and post-test questionnaire provided with the materials. The 23-item questionnaire was similar to the questionnaire used by many of the teachers. The children who ranged from 5-to-11-years-old had a pretest mean of 14.5 and a post-test mean of 17.75. Dependent means analysis of these data resulted in a t-value of 3.247 which has an associated probability of .0037.

In summary, the field test results strongly suggest that the format as well as the content are appropriate and effective. In response to the suggestion of several teachers, the language level of the children's stories was tightened. Otherwise, no other major changes were indicated.

TABLE 6

PARENT VOLUNTEERS: ASSESSMENT OF FAMILY MATERIALS

1. Did you enjoy using the Family Materials?

Yes	Some	A Little	No
33%	58%	8%	0%

2. Do you feel you have learned about critical TV viewing?

Yes	Some	A Little	No
31%	46%	25%	8%

3. Has your family changed any of its TV viewing habits since you have used the Family Materials?

Yes	Some	A Little	No
8%	33%	25%	33%

4. How have viewing habits changed?

more viewing time	
less viewing time	63%
more selective of TV shows	63%
less selective of TV shows	
more talking about TV while watching	50%
less talking about TV while watching	

VI. WORKSHOPS

WORKSHOPS

The contract for the Critical Television Viewing Skills Project stipulated that ten regional workshops be held to train teachers and other educational personnel in the use of the curriculum materials, and that ten regional workshops be held for parents in conjunction with parent or other community organizations so that parents will understand the role they can provide in the development of critical viewing skills.

Rather than relying solely upon special workshops, SEDL chose to work through national education, youth-serving, and parent organizations and to plan workshops in conjunction with annual meetings of these organizations. The reasoning was that these meetings would draw many more people than a special workshop and that these organizations would be useful in helping to disseminate information and to distribute materials. There were more requests for workshops than there was time and money to provide.

Several changes were made in the workshops outlined in the second-year proposal update. The following workshops were dropped for varying reasons: YWCA, National School Boards Association, YMCA, National PTA, American Library Association, American Association of School Administrators, American Federation of Teachers, Tennessee PTA, and Big Brothers/Big Sisters. A pilot workshop was given for AASA's Second Annual Curriculum Conference in Denver in July, 1979, and a presentation was made for the NSBA Task Force on Critical Television Viewing Skills in September, 1979. The other workshops could not be confirmed with the organizations due to scheduling difficulties. Replacements were: Texas Association of School Administrators, Denton Association for the Education of Young Children, Patchogue School District (Long Island, NY), Michigan State Department of Education, National Catholic

Educational Association, New Jersey Education Association, Association for Educational Communications and Technology, Dallas County Head Start, Parents without Partners, and the Basic Educational Skills External Facilitator Project.

In most cases the workshops ran from one and one-half to two hours. Every attempt was made to relate critical television viewing skills to the various organizations' interests and concerns. Scripts or outlines were prepared in advance. Several samples follow. The background of the project was discussed and the materials and their various uses were covered. The film, "Seeing Through Commercials," was frequently shown to teach about special effects used in commercials. Participants were encouraged to conduct workshops upon returning home to participants. Sample materials were distributed at the end of the workshop.

Further information on workshops may be found in the quarterly report for the time period in which the workshop was given. For the two workshops presented during July, 1980, after the last quarterly reported was submitted, programs outlines are included in this section.

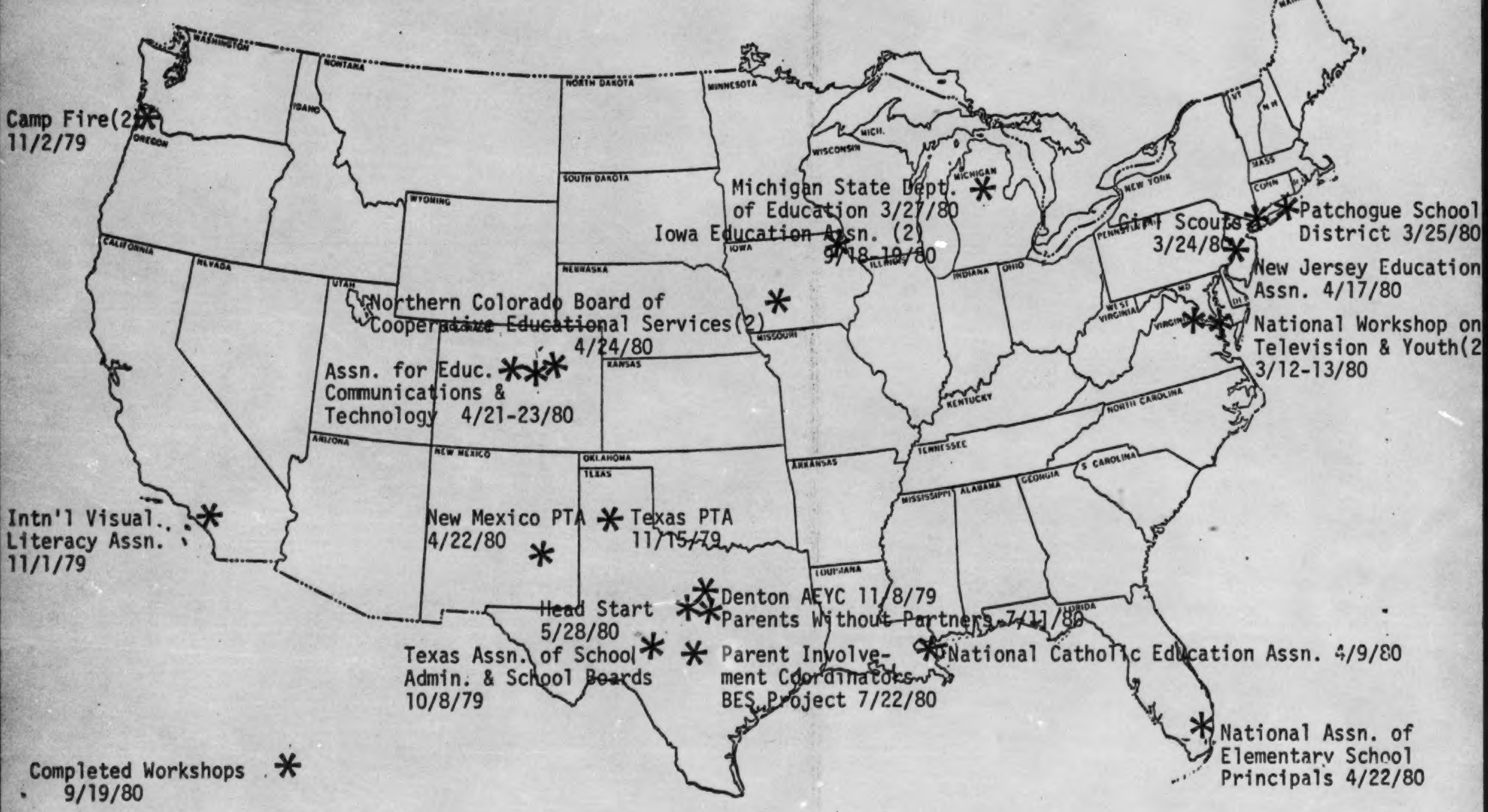
WORKSHOP SCHEDULE

	Organization	Location	Dates	Type	Recorded Attendance
	Completed:				
1.	Texas Association of School Administrators/ Texas Association of School Boards State Convention	San Antonio	10/8/79	State-wide	215
2.	International Association for Visual Literacy National Convention	Anaheim	11/1/79	National	15
3.	Camp Fire Girls, Inc. National Convention	Portland	11/2/79	National	40
4.	Association for the Education of Young Children	Denton	11/8/79	District-wide	40
5.	Texas PTA State Convention	Amarillo	11/15/79	State-wide	15
6. & 7.	National Workshop on Television & Youth Special Workshop	Arlington	3/12-13/80	National	77
8.	Girl Scouts of the U.S.A. Special Workshop	New York City	3/24/80	National	40
9.	Patchogue School District Meeting	Patchogue, L.I.	3/25/80	District-wide	15
10.	Michigan State Department of Education Workshop on Instructional TV	East Lansing	3/27/80	State-wide	70
11.	National Catholic Education Association National Convention	New Orleans	4/9/80	National	150
12.	New Jersey Education Association Special Statewide Workshop	North Brunswick	4/17/80	State-wide	200
13.	Association for Educational Communications and Technology Annual Meeting	Denver	4/21-23/80	National	120

WORKSHOP SCHEDULE, continued

	Organization	Location	Dates	Type	Recorded Attendance
14.	New Mexico PTA State Convention	Roswell	4/22/80	State-wide	50
15.	National Association of Elementary School Principals National Convention	Miami	4/22/80	National	30
16.	Northern Colorado Board of Cooperative Educational Services	Niwot	4/24/80	State-wide	16
17.	Northern Colorado Board of Cooperative Educational Services	Loveland	4/24/80	State-wide	9
18.	Dallas County Head Start Fifteenth Birthday Celebration - Conference on Families	Dallas	5/28/80	County-wide	25
19.	Parents Without Partners National Convention	Dallas	7/11/80	National	10
20.	Basic Education Skills External Facilitator Program-Parental Involvement Element	Austin	7/22/80	National	21
21.	Iowa Education Association	Indianola	9/18/80	State-wide	40
22.	Iowa Education Association	Cedar Falls	9/19/80	State-wide	75

WORKSHOPS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KANSAS
OKLAHOMA
TEXAS
MINNESOTA
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ARKANSAS
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Camp Fire(2)
11/2/79

Michigan State Dept.
of Education 3/27/80

Iowa Education Assn. (2)
9/18-19/80

Girl Scouts
3/24/80

Patchogue School
District 3/25/80

New Jersey Education
Assn. 4/17/80

National Workshop on
Television & Youth(2
3/12-13/80

Northern Colorado Board of
Cooperative Educational Services(2)
4/24/80

Assn. for Educ.
Communications &
Technology 4/21-23/80

Intn'l Visual
Literacy Assn.
11/1/79

New Mexico PTA
4/22/80

Texas PTA
11/15/79

Denton AEYC 11/8/79
Parents Without Partners 7/11/80

Head Start
5/28/80

Texas Assn. of School
Admin. & School Boards
10/8/79

Parent Involvement Coordinators
BES Project 7/22/80

National Catholic Education Assn. 4/9/80

National Assn. of
Elementary School
Principals 4/22/80

Completed Workshops *
9/19/80

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WORKSHOP OUTLINE (SCRIPT) FOR:

NATIONAL CATHOLIC EDUCATIONAL ASSOCIATION
NEW ORLEANS, LA
APRIL 8-9, 1980

PRESENTED BY:
SOUTHWEST EDUCATIONAL
DEVELOPMENT LABORATORY
AUSTIN, TX

CRITICAL TV VIEWING
SKILLS PROJECT
JO ANN STARR, presenter

"USING TELEVISION TO ENRICH THE FAMILY PARTNERSHIP"

INTRODUCTION: All of you are here because you are committed to being partners with the family in the education of their children in both religious and secular curricula. I am here because I am part of a project that is dedicated to enriching and improving family life by teaching parents and children how they can use television as an educational resource.

I am the editor for educational materials developed under an U.S. Office of Education contract by Southwest Educational Development Laboratory in Austin, Texas. The federal government was so concerned about the impact that television has on the lives of children that they awarded four contracts to teach children critical TV viewing skills. Our lab received the contract for the elementary school level--grades K-5.

You are concerned about the education of these children, too. Perhaps some or all of you are teachers--maybe parents. But, we were asked to be a part of your conference because some of your leaders think it is important to know what part television plays in the education of children.

Television is a part of visual literacy--something we hear about a lot now--understanding what we see. I am here because I think it is important for children to understand the things they see everyday on television. The verbal and visual messages children receive from television are more than just the content. And since TV viewing takes so much of a child's time--just the sheer number of hours spent wathcing makes it an important part of their learning--indeed TV is a large part of the learning environment. It is also a large part of the family environment. Today's children have begun to grow up in homes where television is a piece of furniture. It exists. They have never known life without the influence of television. So today I want to give you some information about some of the ways SEDL is trying to maximize the positive effects of television on children.

AUDIENCE INTRODUCTION: Before we go any further, though, I think it only fair that I know who you in the audience are. I have told you a little bit about myself, now I want to know a little about you. Are all of you teachers? (Let the audience tell about themselves or raise hands....)

AUDIENCE INTRODUCTION (CON'T)

Tell me who you are...how many are parents? How many are teachers? How many of you are teachers of elementary students? How many are involved in some kind of youth organization as a leader or sponsor?

Good -now that I know who you are, I would like to know some of your thoughts on television, just to get us started. I'm goind to start a few sentences and let you finish them. Just complete the sentences with the first phrase you think of. Maybe someone will help me keep track of our thoughts.

AUDIENCE PARTICIPATION EXERCISE:

"TV IS ________________________________"

"FROM TV, CHILDREN LEARN ________________________"

" TV HAS MADE CHILDREN ________________________"

"TV IN THE CLASSROOM ________________________"

(Summarize audience concerns; relate them to what they will be learning from this workshop)

WORKSHOP GOALS OR OBJECTIVES:

1. To create awareness in both teacher and parent participants so that they will begin thinking about and viewing television critically.
2. To inform/train participants of ways they can help children view TV critically.
3. To encourage and train teachers how to use TV as a positive educational tool in their classrooms.
4. To promote dissemination of SEDL materials, and to inform participants how to use the materials
5. To encourage participants to conduct workshops for volunteer parent, youth leader groups or teacher in-service groups

6. To encourage Catholic educators and parents to view TV as an educational tool which can be used to enhance values and goals when used in conjunction with critical TV viewing.

OVERVIEW OF SEDL TV VIEWING PROJECT & HOW IT FITS INTO PURPOSES OF GROUP:

Tell how the project began, based on research. How it is organized, emphasize three groups who will utilize these materials and how they are designed to appeal and be used by each...

POINT OUT 8 CRITICAL TV VIEWING SKILLS:

(see poster

EMPHASIS ON UNDERSTANDING IMPLICATIONS OF COMMERCIALS:

As you will notice, one of the viewing skills involves learning to understand the messages and implications of television advertising. Most young children don't understand that commercials are different from programs. If you ask a preschooler the difference between a program and a commercial, he might tell you that is is shorter, funnier, or has better music. There is little evidence that the child knows the commercial is trying to sell him something. This is one reason, the FCC is presently involved in the hearings on children's advertising. Let's look at this film which is available for schools and programs. And then see, if children could better learn to be critical of the commercials they see on television.

THE OTHER 8 SKILLS, AS TAUGHT IN THE MATERIALS:

The entire purpose of our project is to teach children and their parents and other adults who work with them how to get the maximum benefit from the time they spend watching television. Our staff collaborated in the beginning on the best ways to teach young children--and we decided not to try to teach critical viewing skills -critical thinking -by lecturing or through the usual classroom workbook methods. We felt that children would learn best--and enjoy most--some of these methods (show literature and explain each)

(see attached blue order form which explains rationale and describes all SEDL materials)

CHILDREN'S STORIES:

The Frog Fables
The Suzie Stories
Special Series

TV FROG LOG:

Relate to Frog Fables

TV DISCOVERY GAME:

Show and read aloud some of the cards

TEACHER CUE CARDS:

Read one or two

FAMILY MATERIALS:

Suggest parent groups or dissemination through report card time, by sending home with report

WORKSHOP TRAINING MANUAL:

Point out sections, bibliography

HANDOUT:

This contains some of the activities we have used in the Teacher Cue Cards and the Family Materials. Thought the participants would like to have some concrete suggestions to take back to their particular groups, churches....Also a blue order form which tells how to get the SEDL materials

QUESTION & ANSWER PERIOD:

COMPLETED WORKSHOPS

Texas Association of School Administrators/Texas Association of School Boards. A presentation was made to 115 school administrators and school board members at their joint annual state convention in San Antonio, Texas on October 7 and 8, 1979. The panel presentation was entitled: "New Directions for School Improvement in the 1980's: TV and Schooling." The presentation went well, many questions were asked during the presentation, and several requested more information and materials afterwards and asked to be placed on the TV Viewer mailing list. Complimentary copies of some of the materials were handed out.

International Visual Literacy Association. This workshop was held in conjunction with the 11th Annual Conference on Visual Literacy at the Sheraton Anaheim Hotel, Anaheim, California on November 1, 1979. IVLA is a nonprofit organization created to promote, develop, apply, evaluate, and disseminate information and research of relevant practices and theories associated with visual literacy. Visual literacy, as a movement, seeks progress in a number of areas: administration of visual programs; visual literacy theory; visual aesthetics; bilingual education; learning theory; visual testing, evaluation, and research; teacher training; creative exploration in: television, cinematography, art theatre, photography and graphics; curriculum development; visual linguistics/semantics; visual language competencies; library/media resources; self-concept development; and visual production and expression by students.

The fifteen workshop participants in the one and one-half hour workshop were a diverse group: teachers, resource center directors, art museum staff, public television representatives, and college professors from several states and Canada and Australia. It was the opinion of the staff presenting that the group could be effective in getting the materials into school districts, and into teacher inservice training. The small number of participants was disappointing but they were an enthusiastic group. Each was given the green post card to request complimentary materials.

Camp Fire, Inc. A workshop was presented in conjunction with the biannual 1979 Camp Fire Congress in Portland, Oregon at the Portland Hilton on Friday, November 2, 1979. Camp Fire, one of the larger national organizations directly serving over 300,000 children, views its purpose to be one of providing through a program of informal education, opportunities for youth to realize their potential and to function effectively as caring, self-directed individuals responsible to themselves and to others; and, as an organization, to seek to improve those conditions in society which affect youth.

The objectives of the workshop were to encourage Camp Fire Leaders and parents to view TV as an educational tool that can promote Camp Fire goals when used in conjunction with critical television viewing skills programs and to train leaders to train others in critical viewing skills. The first was accomplished quite well. The second, due to limited time available, probably was not entirely achieved.

Two one-and-one-half hour sessions of the workshop were presented. Twenty Camp Fire leaders and Horizon Club members (high-school-age delegates), who, incidentally were reported to be among the most enthusiatic participants, attended each session. Activities were presented which could be used within their Camp Fire programs and a handout outlining activities was given to each, along with a green card to receive complimentary copies of the critical TV viewing skills materials. Reprints of the Camp Fire article (Leadership magazine - September-November, 1979) were also provided. The workshop evaluations were extremely positive with ratings of "excellent" on most of the responses regarding presentation and interest. Most all participants said they would recommend that Camp Fire initiate a program on the subject--a two day seminar or council level training session.

Denton Association for the Education of Young Children. A special meeting of the Denton AEYC was held November 8, 1979 at the Selwyn School in Denton, Texas. The hour-and-a-half presentation was attended by 40 people, most of whom were education students at North Texas State University and at Texas Woman's University. Publicity was received through an article in the Denton newspaper prior to the meeting. Several problems were encountered: the audio-visual equipment did not work, the chalkboard requested was not provided, and the composition of the audience was not what was anticipated. The contact person had indicated the majority would be teachers and parents, and a few day care personnel. SEDL staff felt the ideas presented were new and unique to the future teachers assembled and that they stood a good chance of being incorporated into their prospective lesson plans.

An activity guide and green postcard to be used to obtain complimentary copies of the materials were given to each participant.

Texas Congress of Parents and Teachers. A one-and-one-half hour workshop was presented at the annual state convention of the Texas PTA in Amarillo, Texas on November 15, 1979. Fifteen parents and educators participated. Response was very favorable. In fact, one woman commented that the material was so positive that she wondered if she had deprived her child by not having a television at home.

The scheduling of the workshop at a time when other workshops and a tour were going on detracted from attendance. Even though the workshop was billed as a new USOE project, many PTA members thought it was more of the National PTA's

TV Violence Project and they were therefore not interested, having "heard it all before." The workshop host, a school principal, indicated that indeed it was too bad that the misunderstanding had occurred because the information was very worthwhile.

National Workshop on Television and Youth. The invitational National Workshop on Television and Youth was held in Arlington, Virginia March 12-13, 1980. The two-day meeting was attended by 77 representatives of education, parent, and youth organizations, governmental agencies, and the television industry. Cooperation among the various constituencies was stressed in an effort to make television a positive educational experience for children. The format of the workshop included five major speakers: George Comstock, Patrick L. Daly, Thomas Bolger, Virginia Sparling, and Commissioner Abbott Washburn.

Participants met the first day in special interest groups--educators, youth organizations, parents, and the TV industry to discuss research and the need for cooperative effort. The second day, task forces consisting of a heterogeneous group of participants from the special interest groups met to discuss the feasibility of cooperative planning. Each group and task force developed a list of recommendations that were presented at the end of the workshop. Research and position papers from some thirty individuals and organizations were made available to participants. Speeches, recommendation and papers will be compiled into a post-workshop publication. A list of participants, the invitation, the program, the abstracts and recommendations app in the appendices.

Girl Scouts of the U.S.A. A two-hour workshop was conducted at the Girl Scout Headquarters in New York City on March 24, 1980. Approximately 40 youth leaders, trainers, national staff members, plus representatives from the

New York State Board of Education and the New York City School Board attended. Participants were responsive and requested specific ideas that youth groups could use. Activity guide handouts for leaders were distributed to the group. The New York State Board of Education has since requested permission to reproduce 50 copies of the handout for their Boards of Cooperative Educational Services.

Patchogue School District. A two-hour workshop was presented to 15 elementary school teachers, principals, and reading specialists on March 25, 1980 in Patchogue, Long Island. The group was very receptive and the district is already using the materials. They plan to disseminate information to other area schools.

Michigan State Department of Education. A day-long conference on the Instructional Use of Television and Radio was held March 27 in East Lansing. A presentation was made to approximately 70 participants who were very supportive of the critical TV viewing skills idea. Several school district representatives expressed an interest in using our materials.

National Catholic Educational Association. A one-hour-and fifteen-minute workshop was held in connection with the National Catholic Educational Association's 77th Annual Convention, Exposition and Religious Education Congress, April 9, 1980 at the Superdome in New Orleans. Built upon the theme, "Catholic Educators: Partners with the Family," the convention was attended by approximately 10,000. From 125 to 150 elementary teachers and principals, along with some group leaders, school board members and parents, attended the workshop. Interest was high and there was much expressed enthusiasm regarding the materials.

The participants seemed to be among those educators most concerned about the effects of television on children. Using television to teach values and discernment of stereotypes and distortions was emphasized in an effort to address their concerns.

A convention program, workshop outline and evaluations, and handout are included in Appendix A.

New Jersey Education Association. The New Jersey Education Association, claiming a membership of over 110,000, held a special statewide conference April 17, 1980 in North Brunswick, New Jersey. Entitled "Incorporating TV Critical Viewing Skills into the Curriculum," the conference was cosponsored by the Educational Media Association of New Jersey, the New Jersey Association of Elementary and Middle School Administrators, New Jersey Association of Secondary School Principals and Supervisors, the New Jersey Council for the Social Studies, and the New Jersey Council of Teachers of English.

A two-hour panel presentation was made to over 200 participants by Dr. Corder-Bolz and Dr. Dorothy Singer. Practical aspects--how to incorporate critical television viewing skills into the curriculum and how they can be adapted by media and language arts specialists--were stressed.

Participants were very receptive and asked many questions. There were many inquiries regarding SEDL materials.

Association for Educational Communications and Technology. Two sessions were presented on Monday, April 21 and Wednesday, April 23, 1980 at the Denver Convention Center, Denver, Colorado, for the annual meeting of the Association for Educational Communications and Technology. Dr. Corder-Bolz presented an overview of the elementary level Critical Television Viewing Skills Project and described the materials.

Audience interest during and after the presentations was high. Approximately 100-120 participants attended the workshops.

New Mexico PTA. A two-hour workshop was held April 22, 1980 at the Salleport Inn, Roswell, New Mexico for approximately 50 New Mexico PTA members participating in the state PTA's annual convention. An overview of the project and the materials were discussed. The film "Seeing Through Commercials" was shown and was very well received, as were the materials. Materials description/order forms were distributed. The workshop outline is included in Appendix A.

National Association of Elementary School Principals. An hour-and-a-half workshop was presented to approximately thirty elementary school principals and teachers at the national convention of the National Association of Elementary School Principals held at the Miami Beach Convention Center on April 22, 1980. The theme of the convention was "Principals: Key to Excellence."

The background and an overview of the project were covered, as well as the materials. Training Manuals, Teacher Cue Cards, and order forms were distributed to each participant. The film "Seeing Through Commercials" was shown, also. Participants were extremely interested, though only two had heard about the USOE project. Several indicated they would like to conduct training sessions for their teachers.

Northern Colorado Educational Board of Cooperative Services. Two two-hour workshops were organized by the Northern Colorado Educational Board of Cooperative Services on April 24 at Niwot High School near Boulder and the Walter Clark High School in Loveland. About 25 teachers, school administrators, and parents attended the two workshops. Although SEDL prepared a press release for NCEBCS, the workshops were sparcely attended.

Research findings, an overview of the project, suggestions for teaching critical television viewing skills in the classroom and at home were discussed. Participants exhibited much interest. The press release and article appear in Appendix A.

Regional Head Start Project - Fifteenth Birthday Celebration. An hour-and-fifteen-minute workshop entitled "Touching Children, Reaching Families--Through Critical TV Viewing Skills" was presented to 25 persons as part of Dallas County Head Start's Conference on Families held at the Ramada Inn Convention Center in Dallas May 28, 1980. Many parents were present, as well as Head Start staff, teachers, and administrators. An overview of the project was presented. Suggestions that television can be a positive learning source and that critical viewing skills can be taught appeared to be new concepts to most of the audience. Goals were: to create awareness in participants so they will begin thinking about viewing television critically themselves; to inform participants and train them in ways they can help young children become critical TV viewers; to encourage and train teacher and day care participants how to use TV as a positive educational tool in their classrooms, in child care facilities, and in the Head Start program; to promote dissemination of SEDL materials and to inform participants how to use the materials; and to encourage participants to conduct workshops for volunteer parents and youth leader groups or teacher in-service groups.

Parents Without Partners. This workshop was held in conjunction with Parents Without Partners 21st International Convention July 11, 1980 at the Loews-Anatole Hotel in Dallas, Texas. PWP, Inc. is an international nonprofit non-sectarian educational organization devoted to the welfare and interests of single parents and their children. Unfortunately, the hour-and-a-half workshop was scheduled during the late afternoon when Zone Meetings were also in progress, and only ten people attended. Those who did were very interested and will print some of the family materials in their various chapter newsletters. Because of the small number of participants, a more informal approach was used. The film, "Seeing Through Commercials" was shown. Training manuals were distributed to participants and additional materials mailed to them later. Also, Parents Without Partners reprinted 1,000 of the Critical Television Viewing Skills order forms and distributed them at the convention.

Parent Involvement Coordinators, Basic Education Skills Facilitator Project. This workshop was held at the Southwest Educational Development Laboratory in Austin, Texas on July 22, 1980. Part of a three-day training session sponsored by the Basic Educational Skills Project for parent involvement coordinators, the 25 participants were from Michigan, Colorado, New York, and Washington. The one hour and forty-five minute workshop covered the background of the project, the research and the SEDL materials. Parental involvement was emphasized. Each participant was given materials, except the Frog Log and TV Discovery Game which are in short supply. Xeroxed copies of those were provided by the BES staff. Response was extremely enthusiastic. It is anticipated that the participants will actively involve the parents with whom they work in some type of critical television viewing skills training. This is judged to be one of the most successful workshops of the series.

Iowa Education Association - Simpson College, Indianola. A day-long workshop on critical TV viewing skills was held at Simpson College in Indianola, Iowa on September 18. A presentation was made to approximately 80 educators from school districts, the Iowa Department of Public Instruction and Iowa State Education Association. Then the meeting split into two workshops, one for elementary schools and one for high schools. Approximately

40 attended the elementary school session. The sessions were followed by discussion panels comprised of representatives of the three commercial networks, the Iowa Department of Public Instruction, the Iowa State Education Association, the Iowa PTA, and the Iowa Educational Media Association.

Iowa Education Association - University of Nothern Iowa. A day-long conference on critical TV viewing skills was held at the University of Northern Iowa in Cedar Falls, Iowa on September 19. A presentation was made to approximately 120 educators from school districts and education agencies. Then the meeting split into two workshops, one for elementary schools and one for high schools. Approximately 60 attended the elementary school session. The sessions were followed by discussion panels comprised of representatives from the local affiliates of the three commercial networks, the Iowa Department of Public Instruction, the Iowa State Education Association, and other educators.

PARENTS WITHOUT PARTNERS

21st International Convention

BIG D

ANATOLE
HOTEL

DALLAS:
City of the
Eighties

July 9-13, 1980

Dallas, Texas

Regional Council Workshop
Session II

Time	Program	Location
10:30-11:45 am	Yes, You Have To Do All That (Regional Council Programming and How To Do It) Pat Hammers, VP, Program and Education	Chambers
Noon-2 pm	**Awards Luncheon** (Please be prompt.) Awards Presentation Preview of Toronto Maple Leaf Regional Council	Grand Ballroom

Regional Council Workshop
Session III

Time	Program	Location
2:30-4 pm	Regional Council Zone Assistance Team (ZAT) Moderator: Judy Ellis, Director, Zone A Panel: Don Fauble, ZA, Zone E Connie Mallett, Chairman, IBOD Sallie Rizzolo, Zone Coordinator Jay Smyth, 1st VP	Rosetta
4:15-5:45 pm	Critical TV Viewing Skills Sherry Stanford, Project Coordinator, Southwest Educational Development Laboratory	Chambers

Grassroots Topics
Session II

Time	Program	Location
2:30-4 pm	VI Proposed Revision of the International Bylaws (Repeated from Session I) Helmut Lecke, Director, Zone B Lydia Warner, Director, Zone C	Obelisk
	VII Ethics of Campaigning Presenter: Jan Nigg, Crystal Lake Chapter 189 Moderator: Claire Saunders, Director, Zone C	Cardinal
	VIII What is the Function of Zone Staff and What should Their Training Include? Presenter: Priscilla Long, Whip City Chapter 990 Moderator: Jeanne French, ZA, Zone F	Fleur De Lis
	IX No Chapter shall be eligible for awards in the International Awards Program in the area of Family and Youth, Programming or Newsletters if the Chapter does not meet minimum program standards. Presenter: Betty Schrader, Suburban West Chapter 478 Moderator: Freda Mark, Past President, PWP International	Batik

Convention At A Glance

7:00

10:00

Wednesday, July 9

Registration • Registration • Registration • Registration • Registration • Registration • Registration • Registration •

Standing Exhibits • Standing Exhibits • Standing Exhibits • Standing Exhibits • Standing Exhibits •

International Board of Directors Meeting

Children's Program - Departure 5 pm - Rocking L Guest Ranch

Adult Activity - Departure 5:30 pm, Return 10:30 pm - Ranchland

Thursday, July 10

• Registration • Registration • Registration • Registration • Registration •

• Standing Exhibits • Standing Exhibits • Standing Exhibits •

Breakfast
No one served after 8:30 am

Opening Session

Presentation of Colors
Anthems
Welcome
Regional Council Parade of Flags
Roll Call of Zones
Annual Reports
Introduction of Candidates
Candidates' Speeches

Children's Program Departure Rocking L Guest Ranch 10 am

Lunch Break

Regional Council Presidents' Workshop

Chapter Development Workshops

Session I

Leadership Workshop
Who's Got Whose Hand in Whose Pockets?
Family and Youth
Legislative Action
New Programs
Community Service
Responsibilities of Membership
Public Relations

• Registration • Standing Exhibits •

Chapter Development Workshops

Session II

Motivating Male Participation (Dads for a Day)
IYEA Workshop
Parliamentary Law
Legal Affairs
Speaking for the Speaker's Bureau
Ethics and Grievance
Questions & Answers about PWP Marketing Program
Do We Have To Do All That? (Chapter Programming)
Responsibilities of Chapter Boards

Personal Growth Workshops
The Revolution in Living

Grassroots

Session I

I Proposed Revision of the International Bylaws
II Define Separation - What Constitutes Eligibility
III Revision of Rules of Control of Attendance at Chapter Functions
IV Development of Legislative Agenda for 1980-1981
V Shall We Hold Future International Conventions at College or University Campuses?

Dinner Break

Legal Research Coordinators Meeting

Texas Style Dance
lessons 9-9:30 pm

Dance

Discussion

The Revolution in Living

Mort Katz

Friday, July 11

21st Annual
International Convention
Parents Without Partners
Loews Anatole Hotel
July 10-13, 1980

• Registration • Registration •

Personal Growth Workshops

Session I

Love or Illusion
Stress Reduction: A Rational Approach
Cohabitation: Pleasures and Problems
Sexual Myths
They Lived Happily Ever After
How to Be a Fantastic Single Parent Without Dying Young

Personal Growth Workshops

Session II (Repeat of Session I)

Regional Council Workshop

Session I

Purposes and Responsibilities of Regional Councils

Regional Council Workshop

Session II

Yes, You Have To Do All That:
(Regional Council Programming)

Awards Luncheon

Awards Presentation
Preview of Toronto

Regional Council Workshop

Session III

ZAT
Zone
Assistance
Team

Grassroots Topics

Session II

VI Proposed Revision of the International Bylaws
VII Ethics of Campaigning
VIII What is the Function of Zone Staff and What Should Their Training Include?
IX Chapters Must Meet Minimum Program Standard to be Eligible for Awards

Zone Caucus

Session I
(Zone H-L)

Critical TV Viewing Skills

Southeast Education Lab

Dinner Break

Zone Caucus

Session II
(Zone A-F)

Film Preview

"What You Are Is What You Were When"

7:30 - 9 pm
(Repeated 9:30 - 11 pm)

Dance

Disco Dance

Moderated Discussions

Stop, Look, Listen:
Communication Skills That Work

Parenting After Divorce,
A Positive Approach

Sexual Myths

Film Preview 9:30-11 pm

Saturday, July 12

Continental Breakfast

Credentials and Elections

Doors Open
9:30 am

Annual Meeting—Business Session

Delegate Voting on Resolutions from Grassroots Sessions and Other Major Issues of PWP Policy

President's Banquet

Procession
Introduction of New Officers
Presentation of Awards
SPOTY
Community Service
Distinguished Service to Children

President's Ball

Disco Dance

Sunday, July 13

1800 Meeting

New Gen Worksh

Children return-10 am Rocking L Guest Ranch

Closing Session

Installation of Officers

Canadian Board of Directors Meeting

Training Session for Newly Elected 1800

Goals: To enhance the understanding, knowledge and skills of BES Staff in planning for and implementing the Parent Involvement Element of the BES Project.

Parent Involvement
July 22-24, 1980

Southwest Educational Development Laboratory
211 East Seventh Street
Austin, Texas

Tuesday, July 22, 1980 - 5th Floor Conference Room

8:00 - 8:30 am	Coffee and Donuts
8:30 - 9:30 am	Welcome and Introduction, SEDL/BES Staff
9:30 - 11:30 am	Theories and Concepts for Planning and Implementation, Dr. David Williams

Presentation will focus on background information, successful elements of effective Parent programs to include needs assessments/analysis instruments, recruitment of parents, and experiences of the various parent projects.

Objectives:

- Participants will be able to differentiate between Parent Involvement, Parent Education, and Parenting within the context of the session.
- Participants will be able to list and apply characteristics that are conducive to Parent Involvement/Parent Programs.
- Participants will be aware of the necessity for appropriate needs assessments and analysis instruments.

Procedure:

This session will be primarily a presentation for information giving with a discussion to include a question and answer session.

11:30 - 1:00 pm	Lunch
1:00 - 2:15 pm	Introduction to the Parenting Materials Information Center (PMIC), Dr. David Williams

Presentation will include an introduction about selections and utilization to parent materials.

Tuesday, July 22, 1980 (continued)

Objectives:

- Participants will learn to describe materials.
- Participants will learn to select materials.

Procedure:

This session will include a practicum on the review and selection of materials in the PMIC.

2:15 - 4:00 pm Parents Making TV Viewing Educational, Ms. Sherry Stanford

Presentation will include introduction and research findings on children and television viewing with practical suggestions on how parents can make TV watching educational based on the Learning Media Research Project.

Objective:

Participants will be able to discuss ways to integrate into BES Goals and Objectives.

4:00 - 5:00 pm Sharing Time on Your Own

We recognize that many of you would like to take this opportunity to share your BES experiences. There are many nice informal places nearby.

Wednesday, July 23, 1980 - 5th Floor Conference Room

8:00 - 8:30 am Coffee and Donuts

8:30 - 4:00 pm Parent Involvement in Action, Dr. Joyce Evans

Background information and techniques in working with parents for educational pruposes will be explained and demonstrated.

Objective:

Participants will demonstrate that they can plan and conduct a session based on the elements of training presented.

Procedure:

This session will involve presentations and demonstrations in planning and interacting with parents in training sessions.

5:00 pm On your own (or join SEDL/BES staff for a Dutch Treat of Texas Bar-B-Que at the County Line).

Thursday, July 24, 1980 - 5th Floor Conference Room

8:00 - 8:30 am Coffee and Donuts

8:30 - 9:40 am Applications of Parent Involvement Information, SEDL/BES Staff

Defining Activities and Roles in the Parent Involvement Element. Sessions will focus on parent involvement activities in 1980-81 BES proposal and classifying these activities according to Parent Involvement, Parent Education, and Parenting. Session will also include a discussion on characteristics and roles conducive to an effective Parent Involvement Program.

Objective:

> Participants will discuss characteristics of Parent Involvement, Parent Education, and Parenting and will classify Parent Involvement activities 1980-81 BES Proposal using the three definitions.

Procedures:

- Participants in large group will list and define characteristics of each definition.
- Participants will be divided by site and each person will classify parent involvement activites according to definitions designed.
- The Parent Involvement Coordinator or Program Manager will present and lead a discussion with site members comparing the outcomes of activity #2.

9:40 - 10:30 am Characteristics of an Effective Parent Involvement Program

Objectives:

- Based on each individual's perceptions participants will complete a questionnaire (post) describing an effective parent involvement program.
- Participants will compare both the Pre and Post descriptions and will evaluate them with a checklist.

Procedure:

> Participants will be given a blank questionnaire and will be asked to describe conditions of an effective parent involvement program.

Thursday, July 24, 1980 (continued)

10:30 - 10:45 am Break

10:45 - 11:45 am Defining Roles for Parent Involvement

Objectives:

- Participants will become aware of the various consultant roles.
- Given a written survey on consultant roles participants will self assess their own strengths and weaknesses.
- Participants grouped by site will identify strengths and staff development needs of the group in relation to the roles needed for the implementation of the Parent Involvement element.

Procedure:

The participants will complete a self assessment survey. On newsprint each site staff member will list roles identified as strengths for the implementation of the parent involvement element and will list roles that need to be developed.

11:45 - 1:00 pm Lunch

1:00 - 3:45 pm Session will include site reviewing the 1980-81 BES Proposal, developing and presenting a written plan that will incorporate knowledge and techniques presented during the Parent Involvement Conference.

Objectives:

- Based on the experiences and knowledge gained during the conference participants will plan for implementation.

Procedures:

- In a large group participants will discuss ways to integrate knowledge and experience of previous 2 days.
- Grouped by site, participants will discuss, develop and present a written plan to an SEDL staff member which incorporates knowledge and experiences of the previous 2 days.
- In developing the plan, participants will utilize the PMIC, if necessary.

Wrap up.

WORKSHOP OUTLINE: BES Project Presentation

I. How do you view TV? Let's explore your feelings about the medium.

DISTRIBUTE QUESTIONNAIRE - DISCUSS

II. Project Background

"Television and the Book" - Boyer & Boorstin - May 1978

October 1978-80 4 Contractors

Development of materials, field testing - 1st year

Dissemination, workshops - 2nd year

Critical television viewing skills appear to be a combination of reasoning skills and TV viewing habits

LIST SKILLS ON POSTER

III. SEDL Approach

Not easy to change habits, attitudes

Need prolonged contact - teachers and parents best

Wide age range - 5-11 (kindergarten through fifth)

CRB Organizations

Voluntary field testing

Fun for children, eye catching, colorful

No guilt trip for parents

Help teachers teach what they already have to teach, basic skills while at the same time teaching about television

Looked to research findings about children and television to tell us what to stress

IV. Research

Research indicates that younger children:

1. have difficulty distinguishing fact from fantasy.

2. have difficulty putting events into proper sequence.
3. have difficulty drawing inferences.
4. have difficulty remembering what is important.
5. don't comprehend motives for acts.
6. don't understand consequences of acts.
7. often evaluate characters in terms of consequences of their acts.
8. cannot tell the difference between a commercial and a regular program.
9. often accept commercial statements as true because "the man says so."
10. are unaware of how people "get into the TV set."
11. obtain most of their occupational information from TV.
12. tend to watch only a few types of shows in an unplanned manner.

V. Implications of research for parental involvement are great

1. Parents can affect what a child learns and retains from TV content by talking with the child about the program.
2. Parents can modify the effects of violence if they talk about the program while viewing with the child.
3. Parents frequently underestimate amount of time children spend watching TV.

What can parents do?

Talk about TV with their children: direct, indirect, springboard

View with them.

Use TV wisely: set limits - time.

control content - help appropriate programming.

plan viewing time and time for other activities

VI. VIEW SEEING THROUGH COMMERCIALS

VII. DISCUSS MATERIALS - PASS OUT

Not copyrighted - may be reproduced

Available at cost from SEDL

Complete each sentence with a word or short phrase.

✓ 1. TV is ________________________________.

2. When I was growing up TV was ________________________.

3. If we didn't have a TV ________________________.

4. The program I like the most is ________________________.

4. A program I wish would be taken off TV is ________________.

6. My child(ren) watch(es) TV ________________________.

7. I'll be happy when TV ________________________.

8. TV has made our home ________________________

9. I don't understand why TV ________________________.

✓ 10. Commercials ________________________________.

✓ 11. What TV does best is ________________________.

12. TV can never take the place of ________________________.

13. No one should watch more than ________ hours of TV per day.

14. I watch ________ hours of TV a day.

15. If TV is addictive, I'm ________________________.

✓ 16. TV has made children ________________________.

17. I wish more programs were ________________________.

✓ 18. Children need to learn that TV ________________________.

19. TV interfers with ________________________.

20. TV could ________________________________.

21. TV in the classroom ________________________.

22. Before TV, people ________________________.

23. When my child(ren) watch(es) TV, I ________________.

24. TV teaches my child(ren) ________________________.

25. At its best, TV ________________________.

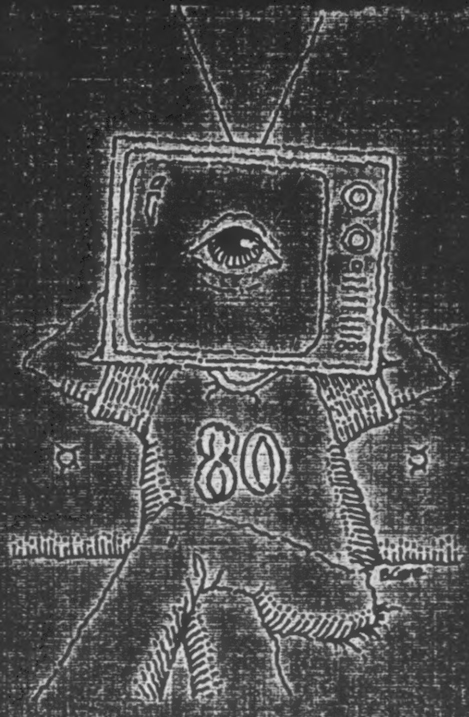
What % of homes have TV in USA? [illegible]% % families [illegible]
How many hours viewed by 18? 15000 (2½ yrs) [illegible] 45
school 11000.
Number commercials per year? 20,00

Critical televiewing skills sponsors

Iowa State Education Association
Iowa Department of Public Instruction
Simpson College
University of Northern Iowa
Iowa Association for Supervision and Curriculum Development
Iowa Educational Media Association
Iowa Library Association
Iowa Association of Elementary School Principals
Iowa Association of School Administrators
Iowa Association of Secondary School Principals
Iowa PTA
Iowa State University Extension Service
InterCom of the Iowa Inter-Church Forum
Iowa High School Press Association

isea helping teachers teach
IOWA STATE EDUCATION ASSOCIATION

Iowa State Education Association
4025 Tonawanda Drive — Des Moines, Iowa 50312



Developing critical televiewing skills !

September 18
Blank Performing Arts Center
Simpson College
Indianola, Iowa

September 19
Education Center
University of Northern Iowa
Cedar Falls, Iowa

DEVELOPING CRITICAL TELEVIEWING SKILLS -- SIMPSON COLLEGE -- SEPTEMBER 18

8:30 - 9:00 A.M. Registration and Sign-in

9:00 A.M. Welcome and Greetings: Dr. E.G. Booth, Head Dept. of Education, Simpson College, ISEA President George Duvall

9:15 A.M. Approaches to teaching critical televiewing skills - an overview

Debra Lieberman, Far West Laboratory for Educational Research and Development (secondary)

Dr. Charles Corder-Bolz, Southwest Educational Development Laboratory (elementary)

9:45 A.M. Sectional Training Sessions

12 NOON Lunch Pfeiffer Dining Hall

1:00 P.M. Training sessions continue

2:45 P.M. Coffee Break

3:00 P.M. Instructional resources available from the television industry

Bill Sherman, ISEA Public Relations Specialist
Janice Marvin, Program Coordinator, Station WOI-TV, Ames
Guy Koenigsberger, Vice President & Creative Services Director, Station KCCI-TV, Des Moines
Bill Jackson, Program Director, Station WHO-TV, Des Moines

Questions and reactions

3:30 P.M. Bringing critical televiewing skills into the Iowa school curriculum

Eleanor Blanks, Librarian, Roosevelt High School Des Moines and Vice President, President-elect Iowa Educational Media Assoc.
Marguerite Boss, Des Moines housewife and Iowa PTA TV Coordinator
John Martin, Director Instructional & Curriculum Division, Department of Public Instruction
Richard Sweeney, Instructional Development Specialist, Iowa State Education Association

Questions and reactions

4:00 P.M. Adjourn

Sponsored by:

IOWA STATE EDUCATION ASSN.

UNI COLLEGE OF EDUCATION

Conference Coordinators:

Bill Sherman: ISEA

Joe Lamberti: UNI

CONFERENCE

PROGRAM

September 19

Developing Critical Televiewing Skills

College of Education Center
University of Northern Iowa

Getting students to watch TV with a critical eye

By Marilyn Musser
Tribune Staff Writer

INDIANOLA, IA. — Given studies that indicate the average high school graduate has spent 15,000 hours in front of a television set compared with only 11,000 hours in the classroom, educators think it's time they learned how to turn on the set without turning off their minds.

DES MOINES
Indianola
0 Miles 200

That was the message to approximately 60 Iowa educators gathered at Simpson College here Thursday for a workshop on "Developing Critical Televiewing Skills" in students. The workshop was sponsored by the Iowa State Education Association as part of a federal project underwritten by the Department of Health, Education and Welfare.

Television is here to stay so students might as well learn how to use it to their benefit instead of being used by it, ISEA president George DuVall told the group in opening remarks.

This realization is forcing educators to start using "the tune" as an ally instead of fighting it and hoping it will go away — which it won't, he said.

Youngsters can learn much from television about language, social and political issues, different occupations and even types of behavior. But they also must know that what they see on television is only one of many ways to look at a particular topic.

Often they accept what they see on television as normal, when really it is a unique event. Consequently, "Starsky and Hutch" may foster a tolerance for violence and "Kojak" may encourage a feeling that pushing people around and being aggressive is an acceptable way to get things done.

But it isn't, DuVall pointed out, and youngsters not only should know what show they're watching, but what is happening on it and what they think about it.

Debra Lieberman of the Far West Laboratory for Education Research and Development based in San Francisco, a pioneer in developing lesson plans for critical TV viewing, said high school students in a pilot program studied scriptwriting, programming, scheduling and production, as well as the show itself.

And when they did take a close look at the program content, Lieberman said, they discussed whether any new information was presented, values or beliefs expressed, if there was violence whether it was necessary for the plot, if occupations were portrayed correctly and other aspects that make students determine, "How real is all this anyway?"

Much the same can be done with the elementary student, added Dr. Charles Corder-Bolz of the Southwest Educational Development Laboratory in Austin, Tex.

If youngsters of any age are to develop critical viewing skills, they will need help from their parents, as well as teachers, to decide what really is and isn't happening, Corder-Bolz said.

Some of the workshop materials were designed for parents, including an activity sheet on which parents can record how much time their children spend watching television.

In the ISEA material, parents are encouraged to choose programs with their children, watch with them whenever possible and talk about the show after it's over to see what the child got out of it.

Mary Curtin, a West Des Moines junior high teacher, who attended the workshop, said: "It amazes me how many kids still do their homework in front of the television — that just floors me. . . . I know television is an important element of their growing up so I need to help them figure out what's really happening with it."

"I know what they're favorite programs are," added Indianola elementary teacher Anita Allen, "I just want them to be able to evaluate what they're seeing.

"All it takes is a little discussion, a little conversation to figure out, 'What's that show trying to say?' "

The ISEA workshop will be repeated Friday at the University of Northern Iowa Education Center in Cedar Falls. Iowa is one of four states where training sessions are being held under the federal program. Pilot teaching programs have already started in Boston, Chicago and San Francisco.

Bicylist, 47, killed

CENTRAL CITY, IA. — Richard C. Chesney, 47, of rural Springville was fatally injured Thursday south of here when he was struck by a semi-trailer truck as he rode his bicycle to work at the Collins Radio plant in Cedar Rapids.

Des Moines, Iowa

Record
Cedar Falls, Ia 50613
Cir. 4,947

SEP 20 1980

Teachers seek TV as a 'tool,' not 'enemy'

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By MARK MITTELSTADT
Record Editor

Johnnie can't read or write, but he does a pretty good job of watching television.

In fact, educators say it is partly because of Johnnie's addiction to the tube that he cannot adequately read or write.

But Iowa teachers hope to change that, either by getting Johnnie to learn how to use the "off" knob, or by trying to make television more of a "tool" for education.

THE POSSIBILITIES of getting Johnnie to kick the TV habit, or at least changing TV so it will add to his education, were discussed Friday in a workshop at the University of Northern Iowa. Experts and teachers who are starting programs aimed at dealing with the effect of television on youngsters discussed their ideas with approximately 40 teachers and a handful of parent organization representatives. A similar workshop was held Thursday at Simpson College in Indianola.

"Overall, we just want to find a way to make television a more positive, more productive tool," said George Duvall, the president of the Iowa State Education Association which organized the workshops.

ISEA has become increasingly "concerned" about the effects TV is having on students, Duvall said.

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"**TWO YEARS** ago I travelled around, and a number of the teachers told me in the mornings they would have students so unsettled from something they had seen on TV the night before that they had to spend part of the morning getting it resolved," he said.

Because of something the students — especially younger ones — viewed, they had "sleepless nights" or did not eat well, he said.

Also, he said, teachers were beginning to notice that students were spending more time watching television, and spending less time on assignments.

WHILE TEACHERS once may have viewed television as "the enemy," they now are beginning to wonder how they can get students to watch television more critically, and how TV might be better used in educating students, Duvall said.

"We are trying to walk the tightrope between not making people think we feel TV is bad and yet trying to get things ... that are a little more challenging," he said.

He opened the workshop by pointing out the impact television has had on society.

In the average American home, the television set is turned on an average of six hours a day, he said. "Family conversations average only 14 minutes a day.

"Most of you are aware that the average student, by the time of high school graduation, will have spent 15,000 hours before the television. During that same time, he will have received 11,000 hours of classroom instruction."

But the TV of today is "only the tip of the iceberg," he said. "Technological experts tell us, in fact, that we're on the threshold of a new communications revolution that promises to expand the television dream machine beyond our wildest imagination."

He referred to videodisc which will allow everything from "feature films and golf lessons to concerts and sports spectaculars" to be played when a viewer wants them. Also, the sound will be carried through stereo systems, making "a picture as perfect as any cable hook-up and full-fidelity sterophonic sound."

"Beyond simply making television more attractive, videodiscs will also revolutionize the music business, shake up the film industry and change the world of education and what you and I do at school."

FEATURED AT the workshops were two specialists who have developed materials educators can use to teach students how to turn a critical eye towards TV.

Because of the work of one of them, first graders around the country may soon begin reading about several fish in a pond who spend all their time watching television, and do not know anything about the rest of the world. In the story, an adventure-some frog returns to the pond to tell the underwater TV viewers what they are missing on the outside, and how what they see on the television is actually very carefully arranged for the camera.

The stories of See-More frog and his Tuner-Fish friends was created in a project directed by Charles Corder-Bolz of the Southwest Educational Development Laboratory in Austin, Tex. The Southwest Lab contracted with what was then the U.S. Office of Education to come up with TV curriculum material for elementary students in grades kindergarten through five.

CORDER-BOLZ SAID the task his group faced was finding a way to reach youngsers in that age group. It decided to try fairy tales, leading to See-More's discussions with his bleary-eyed friends and his visit to KNUC studios.

Another story was a mythical Suzie,

—KID TV
Continued on page 9

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who put together a family menu based on commercials she had seen on Saturday morning television.

It included: breakfast — Vita-Punch Grape Drink, Puff Bread, Whammo Cereal, Sugary Crunchies and Snappies; lunch — Martin Hot Dogs, Vita-Punch, Goodie-Tastie Chocolate Cake, Puff Bread and Choco Chewies; dinner — Vita-Punch, Goodie-Tastie Apple Pie, Popsie Pop, Puff Bread, Choppie Chips, Martin Hot Dogs, Choco Chewies.

After reviewing her menu, Suzie found that it didn't sound as good as did on TV, and finally based her list on on a food groups chart she brought from school.

CORDER-BOLZ SAID parents can alter what messages their children receive from television, even by one comment. During a study of an "Adam 12" episode on playing hookey, Corder-Bolz said a parent's simple comment that skipping school "is not good to do around here" would lead a child to conclude that it "really isn't the thing to do."

Attempting to develop materials for high school students was the task of the Far West Laboratory for Educational Research and Development based in San Francisco, which also had a contract with the Office of Education.

Deborah Lieberman, of Far West, said the materials — including a text book — have been developed and should be printed within three weeks.

Corder-Bolz was especially critical of TV advertising. He told of one teacher whose son had wanted a toy army truck pictured by a TV ad amid other trucks and soldiers. The teacher finally took her son to the store and showed him the truck, sitting among other toys on the shelf. It didn't look so "neat," Corder-Bolz said, and the boy then didn't want it.

"You see commercials for tennis shoes where they have kids flying through the air, and that's the appeal, that y [illegible] an fly " [illegible] gh t' [illegible] wit[redacted] these tennis shoes," he said.

"Ask your child "Have you ever seen a kid fly"?" he advised, adding to explain to them how the camera angle gives the illusion of flying.

HE ALSO suggested turning the sound off on some programs and imaginging what the characters are saying, or turning the picture off and the sound up and then trying to connect the voices with the characters.

The text book, authored by Ned White of WGBH public television station in Boston, includes articles by professionals in the television industry, she said, as well as worksheets and projects.

The areas addressed by the text book include, she said: individual viewing habits; the business end of broadcasting; the nuts and bolts of how a show is produced; the selling of TV, such as ads, political announcements and the messages of programming; news; content, and its effects on viewers; and future technology and parenting roles.

The textbook can be used for a one semester course, or can be used in other class arrangements, she said.

One worksheet in the book includes having students look at the messages — both direct and hidden — of commercials, and see how commercials are playing on human needs and insecurity.

ANOTHER INCLUDES developing a script for a family drama, while another requires students to be TV columnists, trying to find out information about the actual TV industry.

One especially interesting project is setting up a three network market, and then having the students program against each other, she said. In a test of the project, she said, some San Francisco high school students came up with shows such as "Waikiki Wiggle" (about a Hawaiin surfer and the women who hang out with him); "DM[redacted](The[redacted]ntur[redacted]the D[redacted] Moines Police Department); and "Senator Fido" (a senator who keeps turning into a dog).

Another workshop speaker was Dorothy Thompson, a teacher in the Linn-Mar school district who directed a parent TV viewing project last year and this year.

The communications committee of the Linn-Mar Education Association mailed out to parents of students in grades kindergarten through eight last year materials on topics such as the amount of time spent watching television, violence, sexual stereotypes and advertising messages to students. The seven packets included information on those topics, homework and alternatives to television.

"We've had a lot of neat things happen," she said.

"We had parents who came in and said 'I didn't realize I'm the one who turns on the TV!"

Also, Thompson said, the school has been able to identify students who are addicted to television, and work with them.

SHE WAS also able to convince some students—over a period of time—to cut down their Saturday morning viewing from four or five hours to one hour. Eventually, the one hour was spent watching the educational channel or doing something else.

The program is being repeated this year, but for children in kindergarten and first grade.

Charles Martin, with the Department of Public Instruction, which also sponsored the workshops, told the teachers that some money may be available to help schools set up critical TV viewing projects.

"There's always resources when enough people can agree on something," he said.

Meaning Johnnie, that poor soul who can't seem to do much of anything right, just might learn how to critically watch the tube, or even jus[redacted] it of[redacted] [redacted] [redacted]

VII. DISSEMINATION AND DISTRIBUTION

DISSEMINATION AND DISTRIBUTION

The Request for Proposal, Development of Critical Television Viewing Skills in Students, states that "The Contractor will develop a plan for printing and distributing the curriculum materials nationwide. Distribution will be Phase Two of the project. Materials distributed under this phase of the project may be sold solely for recovery of printing and distribution costs." Although distribution was accomplished during the second phase, the ground work was laid during the first year of the project.

Collaboration.

A concerted effort was made to disseminate information about the project and to enlist cooperation of national and state education, parent, and youth organizations. Organizational input into materials development was sought from the beginning. It was reasoned that organizations having participated in development and evaluation would more likely feel involved, and materials developed from such interaction would be more useful to each organization. It was also believed that the organizations' communications structures could be used to further disseminate information and distribute materials. During December 1978 and January and February 1980, seventeen major education and youth-serving organizations were visited regarding the project. Their opinions on the kinds of materials to be developed and the needs of their organizations were solicited. The possibilities of their helping to disseminate information and distribute materials were discussed, also. When the draft materials became available, they were sent to the organizations for evaluation.

"TV Viewer". To keep these organizations and interested individuals apprised of the project's progress, a free newsletter, "TV Viewer," was developed and published periodically. More recent issues have also featured other critical viewing skills projects and research. So many publications have helped to publicize "TV Viewer" that the mailing list now numbers 2,800. Fifteen issues have been published with the last issue mailed September 12, 1980.

Publicity. The media has been extremely interested and has helped to disseminate information about the project. CBS Morning News taped a four-minute feature in March 1979 which was finally aired May 29, 1979. The New York Times has had several articles, as have several major magazines. Such publicity was viewed by SEDL as an integral part of the dissemination and distribution plan.

Because of the great media interest, SEDL attempted to encourage major magazines to reprint some of the materials, thereby increasing distribution. Samples, order forms, and letters were sent to the editors of thirteen parent, family and children's magazines have large circulations. Redbook, Good Housekeeping, Ladies Home Journal, McCalls, Woman's Day, Family Circle, Readers Digest, Parents Magazine, Jack and Jill, Humpty Dumpty, Dynamite, Boy's Life, and Highlights for Children. Responses were received from Redbook, Good Housekeeping, Woman's Day, and Parents Magazine indicating that they could not use the materials. The others did not respond.

Changing Times sent a feature writer to the National Workshop on Television and Youth. She wrote an article based on the workshop that appeared in the August 1980 issue which contained much of the SEDL Family Focus materials (although SEDL was not given credit). Television: A Family Focus, the SEDL address, and prices were mentioned in the resource list at the end of the article, however. Daisy, the Girl Scout magazine, published "Suzie

Makes the Menu" and the editor plans to reprint other stories and materials. The Girl Scout Leader magazine contained an article on telvision and critical viewing and mentioned the project. Publications of the American Federation of Teachers, Boys' Clubs, Camp Fire, and Parents Without Partners have had articles about the project. The well-known professional magazine, Teacher, has had two articles about the project in Rosemary Potter's column, and Instructor, another widely read teachers' magazine, will carry an article in the November issue. A comprehensive list of publications that have publicized the project appears in the following pages.

Printing. As work progressed during the first year, the project monitor indicated that a commercial publisher should be sought instead of using the Government Printing Office. SEDL attempted to arrange for commercial publication during the summer of 1979 when two publishers conferences were held on July 18 and August 1. Invitations were sent to 76 national publishers. Only two visited with staff and a third responded by telephone. None submitted a proposal.

Upon arrangements approved by the USOE Copyright Office and the USOE Contracts Office, the materials were placed in the public domain, and SEDL was authorized to make them available to organizations and individuals in several ways: (1) camera-ready copy of the materials at cost, or (2) printed copies of the materials at cost. Organizations were encouraged to reproduce the materials. It was thought that this method would make materials more readily available to organizations and to special populations, such as poor urban and rural families.

This decision to place materials in the public domain has been highly praised by organizations and individuals. Since school districts and parent organizations are always looking for ways to cut costs, they appreciate being able to copy materials freely.

Field Testing. Materials in field test form were distributed nationwide to one hundred teachers and fifty families. Their participation has undoubtedly raised their awareness and effectiveness in teaching critical television viewing skills. One teacher in New Jersey became so enthusiastic about the materials that she called the newspaper with her story which was subsequently published.

Workshops. Workshops, too, provided the opportunity to disseminate information and distribute materials. For a complete listing of workshops, please see the workshop section of the Project Review. The Special workshop--the National Workshop on Television and Youth--provided materials and information for key people in education and youth organizations, the television industry and government.

Requests have been received from many colleges and universities for information to be used in summer workshops and teacher training programs. Reaching the people who are about to begin or who are already involved in teaching is an effective means of integrating critical television viewing skills into the classroom.

Direct Mailings. Several direct mailings have been conducted. Letters and order forms, and in some cases, samples of materials, have been sent to the chief state school officer of each state, the elementary curriculum directors of the 30 largest school districts, 279 regional education agencies, 200 elementary school libraries, 100 public libraries, 100 curriculum supervisors, 100 school library supervisors, the 50 state extension service directors for 4-H, and the 50 state PTA presidents.

Materials were also mailed to 57 AFT Teacher Center directors at the request of Pat Weiler, Director of the AFT Teacher Center Resource Exchange in January 1980. Samples of materials were also distributed to the eighteen Texas PTA district presidents.

Organizational Distribution. Several organizations have requested order forms for their own distribution. The California PTA distributed 150 at their state convention last spring. Action for Children's Television requested information to distribute to teachers who write to them for materials. Parents Without Partners reprinted and distributed 1,000 order forms at their national convention in Dallas in July. Order forms have been distributed by colleges and universities that have sponsored television workshops for teachers this summer.

Personal Contacts. Distribution of materials has been pursued through personal contact, also. School districts including Dade County (Miami), New Orleans, Patchogue (Long Island), Austin, and Houston have been visited. Much interest has been expressed and several orders have been received.

ERIC. The training manual and the order form have been incorporated into the Speech Communication Module of ERIC Clearinghouse for Reading and Communication. An additional resource pamphlet entitled, "Resources for Television in Education," has been published and distributed to teachers by the Research and Referral Service at Ohio State University.

Evaluation. The dissemination and distribution phase has been effective. Requests for materials are increasing as schools begin preparing for another school year. As of August 25, 286 requests for materials have been processed. Most widely requested is the workshop packet which includes samples of all materials. Response to the decision not to copyright materials, to place them in the public domain, has been extremely favorable. It is suspected that much copying has already been done, and although SEDL has requested notification from those reproducing materials, none has been received.

ORDERS RECEIVED THROUGH SEPTEMBER 29

Category	Number
School Districts	88
Individual Schools	55
Individual Teachers	29
School Libraries	7
Public Libraries	1
Universities	43
Youth Organizations	10
Parent Organizations	15
Individuals Not Otherwise Classified	93
Teacher & Parent Workshops	42
Regional Education Agencies	9
Teacher Centers	5
State Departments of Education	7
Boards of Education	2
Magazines and Periodicals	8
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DISSEMINATION AND DISTRIBUTION THROUGH COLLABORATION

Organization	Met With Staff	Evaluated Materials	Provided Workshop	Participated in "Television & Youth"	Assisted With Dissemination	Assisted With Distribution
American Assn. of School Administrators (AASA)	12/78 2/79 9/79	yes	7/79 Denver	cosponsor and sent representatives	through workshop program	through workshop
American Federation of Teachers (AFT)	12/78 2/79 9/79	yes	no	cosponsor, submitted paper, provided speaker and resource person	article in *American Educator*	requested materials be sent to teacher centers
Boys' Clubs of America	2/79 11/79	yes yes	no	program director submitted paper	articles in *Keynote* and *How to Do It*	
Camp Fire, Inc.	1/79 3/80	yes	11/79 Portland	program director was facilitator	article in *Camp Fire Leadership* and through workshop program	through workshop, materials might be incorporated into revised Bluebird manual
Children's Advertising Unit of Better Business Bureau	1/79 6/79	yes	no	representative submitted paper and attended	informal discussion	
4-H Extension Service	1/79 9/79	yes	no	executive director submitted paper	information about project in newsletter	letter from execu-director and materials sent to all 50 state extension directors
Girls Clubs of America	1/79	yes	no	no	provided names of Girls Club directors for field testing	

DISSEMINATION AND DISTRIBUTION THROUGH COLLABORATION (cont'd)

Organization	Met With Staff	Evaluated Materials	Provided Workshop	Participated in "Television & Youth"	Assisted With Dissemination	Assisted With Distribution
Girl Scouts of the USA	1/79 2/79 6/79 11/79 2/80	yes	3/80 New York	program director submitted paper & was resource person	articles in Girl Scout Leader and newsletter	Suzie Makes the Menu reproduced in Daisy; others to follow
National Board of the YWCA	1/79 6/79 11/79	yes	scheduled but cancelled by YWCA; attempted reschedule for Texas meeting but deleted due to geographic area	no	no	no
National Catholic Educational Assn.	no	no	5/80 New Orleans	executive director attended	through newsletter and convention program	through workshop
National and State PTAs	12/78 2/79 6/79 9/79	yes	11/79 Amarillo 5/80 Roswell	cosponsor, national president was speaker, vice president was facilitator, NJ coordinator attended	materials to TV committee, Texas district presidents & 50 state presidents	through workshops, order forms at California convention
National Assn. of Elementary School Principals (NAESP)	12/78 2/79	yes	4/80 Miami	cosponsor, several members attended	through convention program	through workshops
National School Boards Assn.	12/78 2/79 9/79	yes	9/79 Washington presentation for Critical Viewing Skills Task Force	cosponsor, staff and members submitted paper and attended	through task force	through presentation to task force

DISSEMINATION AND DISTRIBUTION THROUGH COLLABORATION (cont'd)

Organization	Met With Staff	Evaluated Materials	Provided Workshop	Participated in "Television & Youth"	Assisted With Dissemination	Assisted With Distribution
The Learning Exchange	1/79	yes	no	no	provided volunteer teachers for field testing	displayed materials at teacher center in Kansas City
United Neighborhood Center of America (formerly National Federation of Settlements and Neighborhood Centers)	1/79	yes	no	no	no (lost our contact)	no
YMCA	6/79 11/79	yes	no	no	sent letters to 15 Y directors, mention in newsletter	no
Family Project of Greater Miami (YMCA, Girl Scouts, Big Brothers/Big Sisters collaboration)	4/80	no	made presentation to staff	no	through newsletter staff given samples	might use materials for workshop
National Council of Family Relations	no (contact via telephone)	no	no	no	mentioned project in newsletter	
Parents Without Partners, Inc.	no	no	7/80 Dallas	no	article in Single Parent, convention program	materials to be available for chapter mailing, reprints, order form reprinted for [illegible]ve[illegible]n

DISSEMINATION AND DISTRIBUTION THROUGH COLLABORATION (cont'd)

Organization	Met With Staff	Evaluated Materials	Provided Workshop	Participated in "Television & Youth"	Assisted With Dissemination	Assisted With Distribution
Association for Educational Communications and Technology	no	no	4/80 Denver	no	through convention program	materials distributed at workshop
International Visual Literacy Assn.	no	no	11/79 Anaheim	no	through convention program	no
Iowa State Education Assn.	yes	no	9/80 Indianola 9/80 Cedar Falls	no	planned special workshop	materials to be distributed at workshop
New Jersey Education Assn.	yes	no	4/80 North Brunswick	yes	planned special workshop	materials distributed at workshop
Northern Colorado Educational Board of Cooperative Services	yes	no	4/80 Longmont 4/80 Niwot	no	planned special workshops	no

SCIENCE AND CHILDREN
National Science Teachers Association
1742 Connecticut Ave., N.W.
Washington, DC 20009

We have prepared the enclosed item for possible publication in our "Ad-vailables" column of Science and Children.

If you feel that changes in the copy should be made, please add corrections and return to us or call -- (202) 328-5851 (ask for Roger Wall) or 328-5852 (ask for Marily DeWall).

If we do not hear from you by July 25 we will assume that the copy meets with your approval and proceed with publication of the item as it appears.

Thank you for your cooperation.

Sincerely,

Phyllis Marcuccio

Phyllis Marcuccio
Editor

SUZIE MAKES THE MENU tells what happens when Suzie plans a day's meals by watching television commercials. A public service announcement, recollection of the four basic food groups, and her mother's advice lead her to rewrite her menu. Available as part of a packet or singly at $1.24 from Southwest Educational Development Laboratory, Critical TV Viewing Skills Project, 211 East 7th Street, Austin, TX 78701.

TEACHER CUE CARDS suggest classroom activities utilizing the regular classroom curriculum and commercial television programming. They are designed to teach children critical and evaluative television viewing skills. Several science activities for elementary students are included. Available in a packet or singly at $1.50 from Southwest Educational Development Laboratory, Critical TV Viewing Skills Project, 211 East 7th Street, Austin, TX 78701.

TV VIEWER, a free newsletter, informs interested groups and individuals of research efforts and projects that help children get more out of television. Write TV Viewer, Southwest Educational Development Laboratory, 211 East 7th St, Austin, TX 78701.

MATH/SCIENCE NETWORK was established to promote women's participation and interest in math and science, and to encourage their entry into nontraditional occupations. The Network offers publications, programs, strategies, contacts, inservice, and materials to stimulate interest in math- and science-based fields of work and study. Write for information, Math/Science Resource Center, Mills College, Oakland, CA 94613.

METRIC TAPES, 152 cm long, with inches printed above the metric units on one side and famous dates in history from 1215 to 1976 on the other side, are offered by the International Ladies Garment Workers' Union. Free. ILGWU, AFL-CIO, 22 W. 38th St., New York City 10018.

THE NATIONAL CANCER INSTITUTE offers materials on all types of cancer. Middle school/junior high and above. All material free. Ask for *Publications List* from Office of Cancer Communications, Bldg. 31, Rm. 10A18, National Cancer Institute, Bethesda, MD 20205.

TV VIEWER is a 2-page newsletter published periodically, designed to present issues related to the use of television and report on development of materials for teaching critical TV viewing skills to elementary school children. For adults. Free. *TV Viewer*, Learning and Media Research, SEDL, 211 E. 7th, Austin, TX 78701.

OPERATION CORK is a national communications and alcohol education program. Available through Operation Cork for both preview and purchase are the films, "If You Loved Me" and "Soft Is The Heart Of A Child." Both films show the effects of alcoholism on family members. The films are also available for one-time free showings before community and church groups through Modern Talking Picture Service, 5000 Park St., North, St. Petersburg, FL 33709. Also available is the booklet, *Alcohol, A Family Affair*. To receive a copy, Cork asks for $1; however, Cork will send a copy regardless of one's ability to pay. The booklet is available in Spanish also. Operation Cork, P.O. Box 9550, San Diego, CA 92109.

PARENT PARTICIPATION TV WORKSHOPS are NBC funded projects. A discussion leader, parents, and children who have watched an NBC-TV program together talk about the program. The leader guides the discussion to sho parents how to use a TV program to open communication, share feelings and emotions, choos values, make decisions, discover who they ar and who they can become. Anyone can lead discussion. Write for information and materials, *Teachers Guides to Television*, 699 Madison Ave., New York City 10021.

NATIONAL SCIENCE SUPERVISORS ASSOCIATION is accepting applications from science supervisors, department chairmen, an resource teachers for participation in a Leade ship Conference, August 10–15, 1980, at th Pocono Environmental Education Center, Dingmans Ferry, PA. Fifty participants will be selected from a mid-Atlantic and northeaster area. The conference will include increasin supervisory skills and leadership techniques, examining trends in science curriculum, and providing enriched professional and social ex periences. NSF is funding the project. Applications must be received by April 30. For a brochur and application, write Robert De Blasi, Project Director, NSSA-NSF/IDSE Leadership Conference, Paramus Public Schools, Paramus, N 07652.

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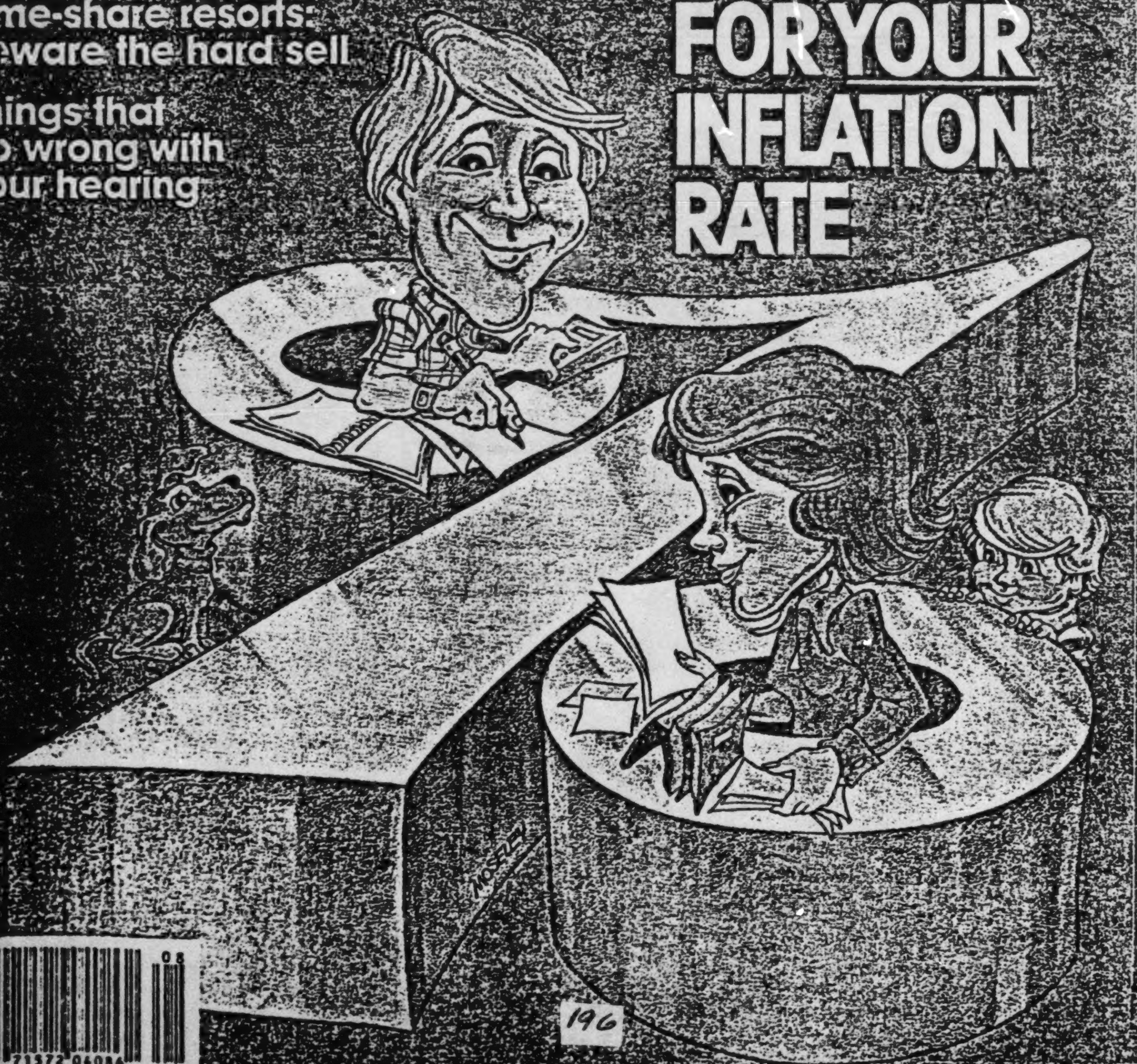

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Help the kids get some good out of TV

Children can't always make sense of what they see on television, so it's up to their parents to separate the real from the unreal. First step: Tune in to the kinds of shows they are watching.

CHANCES ARE your child will be a regular TV viewer by age 4. Most children watch three to four hours a day. The evidence accumulating from studies spanning an entire generation shows that what kids watch does affect how they behave.

Not that you're defenseless against TV's pervasive onslaught. Growing numbers of parents can and do intervene—70% say they have strict rules about TV for their 7- to 12-year-olds, 59% for their children 6 and under, according to a recent survey. But research also indicates that parents tend to overestimate the amount of control they actually exert over their children's viewing habits.

Even when rules fail, you have another weapon left, simple but effective. It is speaking out, letting your children know when you disapprove of the values and actions they're viewing.

So what's the problem?

The problem—also identified and confirmed by research findings—is this: Young children have trouble making sense of television. They confuse fantasy and reality. They may think TV dramas are pictures of real events until sometime between first and third grade. Up to second or third grade they may have trouble following a plot line because they focus on nonessential information. It's hard for elementary school children to understand motivations of TV characters.

Children may be confused about commercials, too. Between kindergarten and third grade, kids grasp the idea that commercials are trying to sell something, but they may not associate this motive with specific claims until later.

TV commercials aimed directly at children have come in for criticism. One special problem is that most food advertised to children is heavily sugared. The Federal Trade Commission has been weighing children's advertising since 1977. New legislation says that the FTC may no longer consider whether such commercials are unfair, only whether they're deceptive.

A still greater cause of parental alarm is that the TV characters who absorb youngsters' attention are so frequently violent people. Though there is no clear cause-

and-effect relationship between a violent crime on TV and its imitation in real life, violent portrayals seem to be more influential than positive ones. Dr. George Comstock, senior author of *Television and Human Behavior* (Columbia University Press, 1978), has suggested that "TV violence encourages or stimulates aggressive behavior in children and adolescents." The more time spent watching violence on TV, the greater the tendency to aggression.

In a preschooler aggression may mean too much pushing or shoving. In a teen-ager it may be fighting, vandalizing a telephone booth or setting shopping bags on fire. Dr. Comstock believes that violence on TV stimulates aggression when it is presented as the ordinary, effective way to solve problems, when the perpetrator is like the viewer, or when the victim is like someone in the viewer's life. Violence that is dramatized in a realistic way is most likely to encourage aggression, but even violent cartoons may stimulate aggression in preschoolers.

What does research show about TV's influence on learning?

▶ Heavy TV viewing by preschoolers increases restlessness, decreases concentration and imaginative play, and hinders vocabulary development, according to Dr. Jerome L. Singer and Dr. Dorothy G. Singer of Yale.

▶ Kids who watch a lot of TV score lower on achievement tests. But the low scorers also tend to have lower IQs, so researchers can't prove cause and effect.

▶ High-IQ kids who watch a lot of TV score lower on reading comprehension than kids with similar IQs who watch less TV. That was the finding of Dr. Michael Morgan and Dr. Larry Gross of the University of Pennsylvania when they studied a group of sixth to tenth graders. On the other hand, low-IQ girls seemed to be helped by TV watching.

▶ Children ages 6 to 10 understood a story as well when they saw it on TV as they did when it was read to them from a picture book, reports Dr. Laurene Meringoff of Harvard. But the children learned in different ways. Book children learned by recalling the text and integrating their personal experiences. TV children drew on their memory of actions, facial expressions and spatial relationships. The study suggests that kids benefit from exposure to both good TV and good books, since each medium elicits a different kind of thinking and learning.

"Thank you
for inviting us
into your home . . ."
Joseph Farris

Still another worry is that TV can give children a distorted picture of men and women, minorities, and occupational groups—how they live, how they behave, even how many of them there are. Men outnumber women by as much as three to one on children's Saturday cartoons. High-status occupations are overrepresented on TV, and women in the working world are underrepresented.

You can make a difference

A child can be taught to be a discriminating TV viewer, and some schools are giving this a try. Using new texts, workbooks and videotapes, kids learn to spot the difference between real and pretend. They find out how special effects give the illusion of superhuman feats, and how special lighting on a pizza makes it look moist and chewy. Older children study the business side of TV, analyze TV dramas, and learn how television persuades and how they can argue back. Students learn to question why they like TV and how they use it.

You don't have to wait for your child's school to teach what educators call critical viewing skills. The first step in doing something about TV in your home is to help your children become selective, so that they become viewers of particular programs and not just of whatever is on. Get an idea of the shows they're watching now. Then sit down with them to go over the TV listings and choose a limited number of programs. Kids may think of TV as a friend, so don't be too heavy-handed. Try to select programs that will provide positive examples. Write the programs down and keep the list near the set.

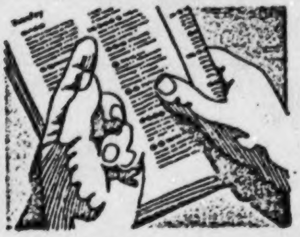
It's hard to say exactly how much TV is too much. As a general guideline, ask yourself whether television is crowding out important growing-up activities: reading and being read to, homework, chores, playing alone or with others, doing things with the family, sleeping.

You may want to draw the line at an hour a day for preschoolers, who may become emotionally exhausted from too much TV stimulation. When you cut TV time, be ready to suggest other activities.

Watch TV with your children from time to time, and talk about what you see. Preschoolers learn more and understand better when you're there to explain. Both preschoolers and somewhat older kids will take you seri-

Sources of help for parents

A leading national group working to improve children's TV programming, Action for Children's Television, emphasizes that one of the best moves parents can make is to select the TV programs their children view. "Choose the number of programs your child can watch," ACT advises, "and choose to turn the set off when the program is over."



The basic selection tools are the program guides and daily newspaper listings. Watch for the series and specials particularly designed for young viewers.

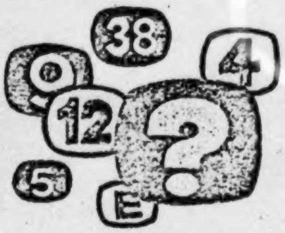
To get critiques of the suitability and quality of prime-time programs, send 35 cents to the National PTA, 700 N. Rush St., Chicago, Ill. 60611, and ask for the current *TV Program Review Guide.* This guide uses monitoring by PTA members to identify the best and worst shows on the air as well as those with the most violence and other offensive content.

Three of the best-known children's programs—*Sesame Street, Electric Company* and *3-2-1 Contact*—offer follow-up materials intended to help young viewers learn more from the entertainment. For these, write to Children's Television Workshop, One Lincoln Plaza, New York, N.Y. 10023. Script highlights for *Sesame Street* are $2 a season. Teachers' guides for the other two shows, with program summaries and activity suggestions you can use for after-viewing talks at home, are free.

The National Council for Children and Television, Suite 215, 20 Nassau St., Princeton, N.J. 08540, publishes a list of TV-based educational materials suitable for home or school use. Send $1. Your library may have the council's quarterly journal, *Television and Children.*

Other helpful publications:

- A free government leaflet, *A Family Guide to Television* (Dept. 515H, Children and Television, Consumer Information Ctr., Pueblo, Colo. 81009).
- A newsletter called *Television: A Family Focus,* with how-to articles for parents of elementary school children on such topics as helping kids distinguish TV make-believe from real life and how to cope with commercials. Write to Southwest Educational Development Lab, 211 E. Seventh St., Austin, Tex. 78701 ($4.92 for 12 issues).



ACT (46 Austin St., Newtonville, Mass. 02160) provides materials helpful to people working for better local broadcasting; membership is $15 a year.

The National PTA TV Action Center, which organizes program monitoring by parents, has a toll-free information hot line: 800 323-5177; in Illinois 800 942-4266. Membership is $25.

Check your library for these helpful books:

- *The ACT Guide to Children's Television,* by Evelyn Kaye (Beacon Press, Keystone Industrial Park, Scranton, Pa. 18512; $10.95 hardcover, $5.95 paperback). Rev. ed.
- *Learn at Home the Sesame Street Way,* by Sara B. Stein (Simon & Schuster, 1230 Avenue of the Americas, New York, N.Y. 10020; $13.95).
- *New Season: The Positive Use of Commercial Television With Children,* by Rosemary Lee Potter (Charles E. Merrill Publishing Co., 1300 Alum Creek Dr., Columbus, Ohio 43216; $7.95 paperback).
- *Television Awareness Training—The Viewer's Guide,* ed. by Ben Logan & Kate Moody (Media Action Research Center, 475 Riverside Dr., New York, N.Y. 10115; $15.95 paperback).

ously when you approve or disapprove of televised behavior. You can even make an impression on teen-agers; your criticism of television violence can reduce its influence.

If you're really worried about what TV is doing to your children, your first impulse may be to get rid of the set. Odds are it wouldn't work. Television is all around us, in 98% of American homes. Throwing it out doesn't teach your child to deal intelligently with the medium. If a child doesn't simply watch somewhere else, he'll be left out when other kids rehash the latest episode of a show. He'll miss out on TV viewing assigned for homework. And some television entertainment can be good for kids, a category not necessarily restricted to *Sesame Street* and other public TV shows. Commercial TV has been used constructively in various projects to motivate children to learn academic skills, as when scripts are used as reading texts.

Children may also be influenced by the good behavior of characters who are generous and cooperative and who demonstrate an ability to solve their problems by a method other than violence.

Kids often spend more time watching adult programs than children's programs, partly because of the scarcity of programs designed for children's special needs. The Federal Communications Commission's task force on children's TV says there has been little or no progress on this since 1974, when the FCC put the industry on notice to air more children's programs and to schedule them during the week as well as on weekends. The FCC staff has recommended requiring five hours a week of educational programming for preschoolers and two and a half hours for schoolchildren, all to be aired between 8 A.M. and 8 P.M. on weekdays. But up till now, the commission has been reluctant to mandate minimums.

All the same, quality may have improved even if quantity hasn't. The National PTA, which has been monitoring TV for violence and for educational and social value since 1977, was "cautiously optimistic" when it released its latest reviews. For the first time overall quality ratings were up.

But no matter how good television gets, children need to learn how to use it and not be used by it. When you teach your children that lesson, you get a bonus—an inducement to look at your own TV habits and change what you don't like. ☐

DISSEMINATION OF INFORMATION ABOUT CRITICAL TV VIEWING SKILLS PROJECT AND MATERIALS

Publication	Date	Article/Feature/Column	Circulation
American Educator (AFT)	Fall 1979	"Teaching the Basics of TV Viewing"	525,000
Austin American Statesman	Jan. 18, 1979 Mar. 23, 1980	Children Taught to Watch TV	125,000
Camp Fire Leadership	Sept/Nov. 1979	"Television as a Camp Fire Resource"	68,000
Changing Times	Aug. 1980	"Help the Kids Get Something Good Out Of TV"	1,421,893
CSI Newsletter (Council for Educational Development and Research CEDar)	June 1980		
The Daily Report (Ontario, California)	June 22, 1980	By Marge Gross	32,043
Daisy (Girl Scouts)	May 1980	"Suzie Makes the Menu"	270,000
Denton Record Chronicle	Jan. 4, 1980		16,501
Emmy (Academy of Television Arts and Sciences)	Spring 1980	Reading, Writing, and Television	
Girl Scout Leader			544,929
GSUSA News (Girl Scouts)	April 1980	"Cooperation with U.S. Department of Education"	
How to do It (Boys' Clubs)	July 1980		1,500
Instructor	Nov. 1980		

DISSEMINATION OF INFORMATION ABOUT CRITICAL TV VIEWING SKILLS PROJECT AND MATERIALS
(continued)

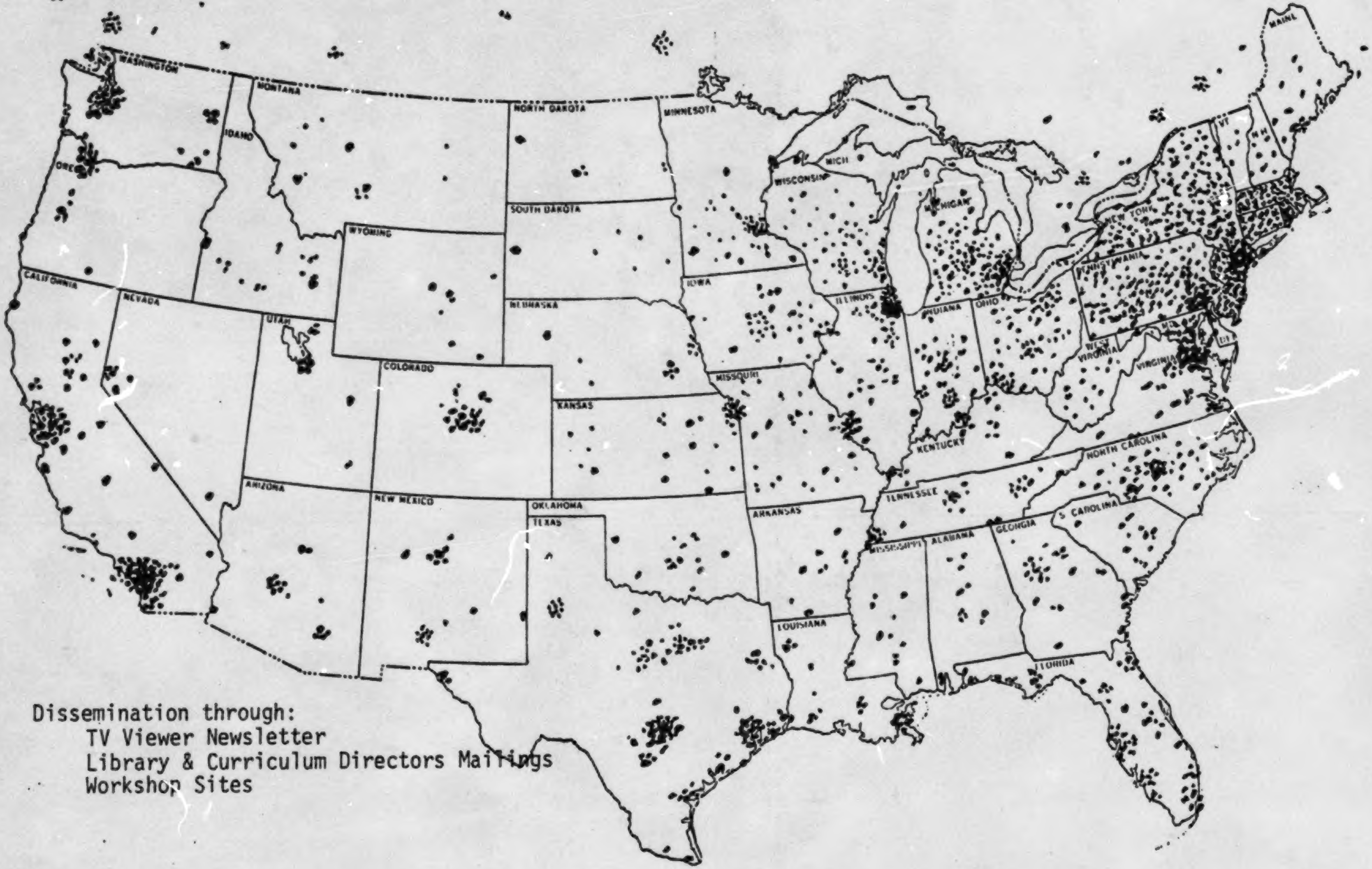
Publication	Date	Article/Feature/Column	Circulation
Keynote (Boys' Club)	June 1980	Cues & Reviews	3,000
Ladies Home Journal	March 1979	How to Fight Bad TV	6,001,578
McCalls	August 1979	TV Critics in the Classroom	6,503,187
Media & Methods	Oct. 1979	Critical Viewing SKills	48,000
NCCT Forum	Summer 1980		
New Jersey S-L	May 30, 1979		
New York Times	Jan. 2, 1979 Oct. 1, 1979 Apr. 22,1980	Course Will Teach Better Use of TV School Weekly	841,890
RRS Minilist (pamphlet) Resources for Television in Education by Research and Development Exchange Ohio State University	May 30,1980		
Science & Children	April 1980 Sept. 1980	Ad-vailables	
The Single Parent (Parents Without Partners)	Sept. 1980		171,000
Social Education	May 1980		18,108
Spring Newsletter (Society of Nutrition Education, Division of Specialists in Nutrition Education of Children)			

DISSEMINATION OF INFORMATION ABOUT CRITICAL TV VIEWING SKILLS PROJECT AND MATERIALS
(continued)

Publication	Date	Article/Feature/Column	Circulation
Sunday Woman (Hearst Supplement)	Mar. 2 1980	Taking Control of Your TV	500,000
Teacher	April 1979 March 1980	TV Talk	250,000
Teachers Guides to Television	Spring 1979	Can Television Help a Parent to Share the Inner Life of a Child?	
Texas PTA Communicator	Dec/Jan. 1979	Grant Will Help Children Learn to Watch TV Critically	20,000
TV Guide	June 9-15 1979	Now It's the Three R's Plus Archie and Edith --Teaching Kids to Watch TV	19,547,763
Weekly Reader Newshunt	April 18 1979	Children Learn to Chose TV Shows and Teacher's Edition of Newshunt	125,000

DISSEMINATION

Critical Television Viewing
Skills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Dissemination through:
- TV Viewer Newsletter
- Library & Curriculum Directors Mailings
- Workshop Sites

The Single parent

Anger: Your Fuel For Change

From Halfway House To Home

All I Want Is Everything

First Tuesday in November

TV—Ally or Enemy?

208

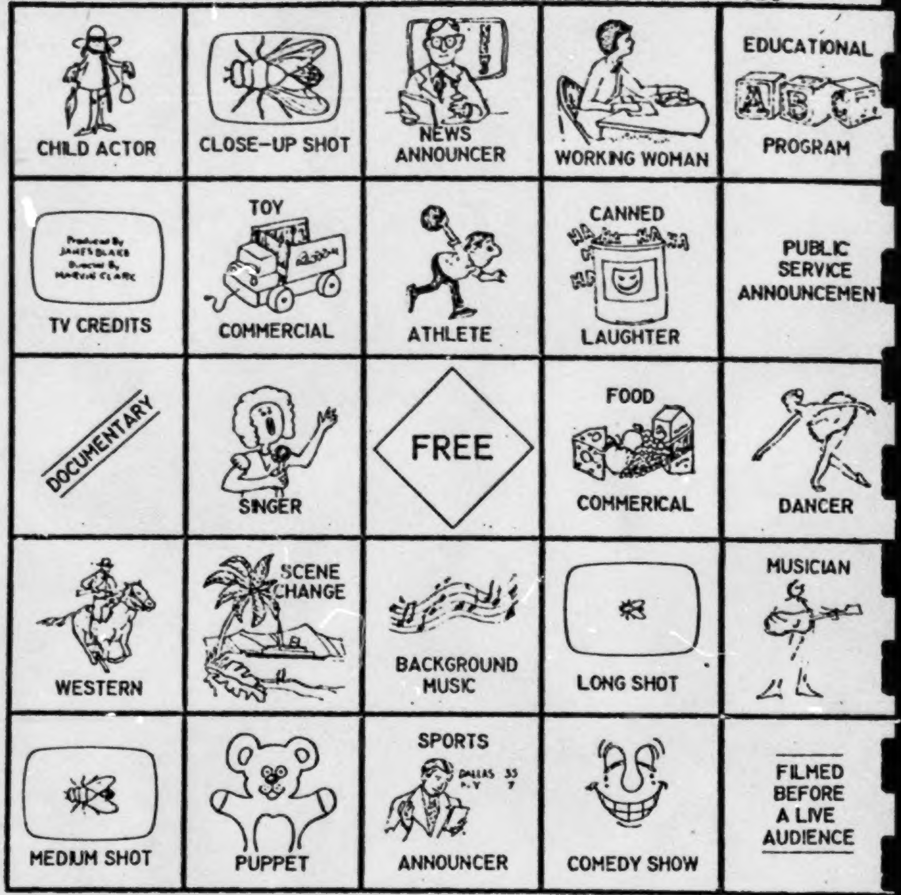
September 1980

Journal of Parents Without Partners

JoAnn Starr

Most responsible parents and particularly PWP members share similar concerns about their children—that they grow in an atmosphere of love, that they maintain good health, and that they are happy. Most parents want their children to grow up to be responsible, healthy, mature adults. These concerns, dreams, and wishes for children don't change just because the status of a marriage changes. Whether a spouse dies or a marriage ends in divorce, the responsibility of the parent continues, as does the interest in a child's welfare. In this respect a single parent is no different from two parents together. The desires, goals, and concerns for one's offspring lie inherent.

However, single parents may *feel* different. They may feel that their children are suffering bcause of a life style which is not that of the mainstream, "traditional" two-parent American family. Perhaps schools, churches, and youth organizations unwittingly add to this feeling of displacement through organizational structures that rely on the involvement of two parents or fathers in particular or mothers only. Despite these perceived differences, whether living with one parent or two, all American children have one common experience—one common influence—in their lives that unites them in their sameness. That common bond is TELEVISION. Seemingly every child has a televison set at home or has access to one. Certainly, every playground is filled with talk about TV programs and favorite characters.



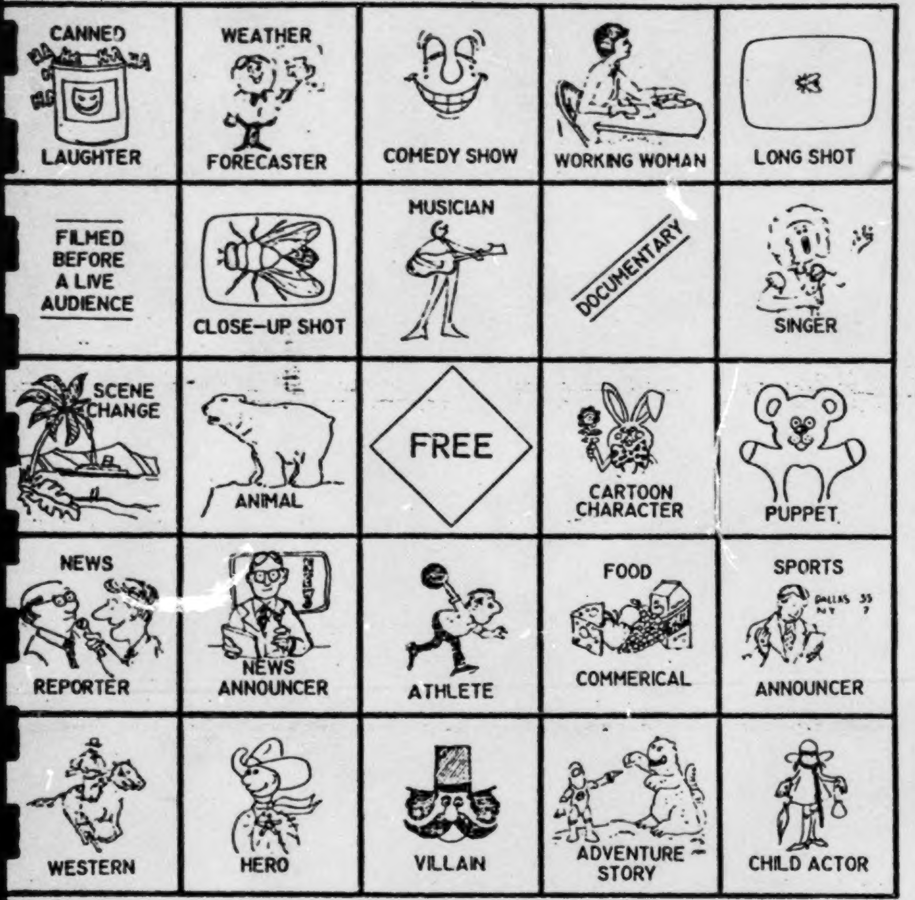
CHILD ACTOR	CLOSE-UP SHOT	NEWS ANNOUNCER	WORKING WOMAN	EDUCATIONAL PROGRAM
TV CREDITS	TOY COMMERCIAL	ATHLETE	CANNED LAUGHTER	PUBLIC SERVICE ANNOUNCEMEN
DOCUMENTARY	SINGER	FREE	FOOD COMMERICAL	DANCER
WESTERN	SCENE CHANGE	BACKGROUND MUSIC	LONG SHOT	MUSICIAN
MEDIUM SHOT	PUPPET	SPORTS ANNOUNCER	COMEDY SHOW	FILMED BEFORE A LIVE AUDIENCE

TELEVISION—Ally or Enemy?

Television has been criticized and applauded. Its effects on children have been studied for the entire thirty years of its existence, and special programs have been designed to teach children. Opinions about the impact of television on the lives of American children are as diverse as the children themselves—and yet, the situation remains. Children *WILL* watch television.

Today's children grow up with a TV set, or multiple sets, in their homes—and with the control button most often in the ON position. They do not question television or its existence. It is a part of their lives in the same way that the kitchen table or their own bunk beds are a part of their lives. But the television set is unique in that it exerts a pervasive yet subtle influence on the lives of all who come within range of its flickering light patterns.

Television competes with the classroom for the minds of children, and it competes with parents, religious



CANNED LAUGHTER	WEATHER FORECASTER	COMEDY SHOW	WORKING WOMAN	LONG SHOT
FILMED BEFORE A LIVE AUDIENCE	CLOSE-UP SHOT	MUSICIAN	DOCUMENTARY	SINGER
SCENE CHANGE	ANIMAL	FREE	CARTOON CHARACTER	PUPPET
NEWS REPORTER	NEWS ANNOUNCER	ATHLETE	FOOD COMMERICAL	SPORTS ANNOUNCER
WESTERN	HERO	VILLAIN	ADVENTURE STORY	CHILD ACTOR

TV BINGO

Rules: TV BINGO can be played alone or with a friend, while watching TV. Use buttons, pennies, or dried beans for tokens. Place a token in the "free" space. When you see what is in a square on the TV, place a token in that square. When you fill enough spaces to make a straight line—up, down, across, or diagonal—you win TV BINGO!

and youth leaders for the beliefs and values of children. Possibly television has become the primary educational system and socializer in America.

Children learn from television—and not all of what they learn is consistent with the goals and aims of their parents for them. Where do children get their ideas of the world of work? What do they learn about adult relationships—love, courtship, marriage — when they watch television? Where do they learn social values and consumer practices? Is it from the television set or from the parent? Which has the greater influence—the school, the church, the TV, or the parent? Children *will* learn something from the television programs they watch. What *your* children learn and how they use the knowledge is up to you!

Some critics of television have called the medium the great "electronic babysitter." Single parents who have total responsibility for financial support, home maintenance, child rearing and nurturing may have fallen into this practice without thinking about it. A parent who is overworked, overwrought, and in need of some solitude might very well encourage the children to watch TV.

Is it possible, in these situations, that the television set may be taking the place of the absent parents? Think about it. How do you use television? Is it turned on the minute you come home, becoming a constant hum in the background? Are programs chosen thoughtfully for their entertainment or educational value? Do you watch *with* your children and discuss the progam afterward—or do you shoo them off to the set while you do something else?

The television set can become an ally to a single parent. And using it as an occasional "babysitter" is reasonable, too—as long as you choose the programming to suit your children's needs. Try to be as careful as you would be selecting a real babysitter. TV can help with some specific problems of the single parent.

The trauma of death or divorce has probably occurred in your family. Perhaps the children do not understand exactly what happened. Children see before them, via the magic of television, almost the entire range of human experience and emotion. They get messages from the television stories, yet may fail to understand because most of television programming is written from an adult viewpoint.

Simple mediation techniques will increase the child's understanding of both the television program and your own values or viewpoint. For example, while watching an adventure show or mystery, you could explain briefly, "Yes, I felt just like that when your father and I got our divorce, but I certainly wouldn't behave like that. He is still your father and loves you very much. What that woman did is very wrong." With these few sentences you have acknowledged your own emotions, yet reassured your children that these bad things will not happen in your family. In addition, you have given a statement of your own values. Research has shown that these simple interactions with young children while watching television enhance their understanding and increase the influence of the parent or other adult over that of the television.

Use television as a "springboard" to approach difficult subjects with your children. A discussion of the needs of adults for companionship could follow many of today's dramas on televisions. A parent could acknowledge his need to go out with other adults for a social occasion like a TV character did, but assure his children as to the time he will return. Fathers might find it easier to talk about teenage pregnancy with their daughters after a sensitive portrayal on television. Stealing, cheating, or running away from home might be other problem areas which could be dealt with naturally after watching a TV program showing some of these things. It's important to watch *with* your children so that you can take advantage of the subjects when they come up.

While television contributes to the sameness of a common bond between all American children and enhances their acceptance of one another as fellow viewers, it also presents misinformation, stereotypes, and distortions that lead children to mistrust and misunderstand people different from themselves. Children living in single parent homes may feel some of this prejudice because of the ways the family is most often portrayed on television. If children do not see a reflection of themselves on TV occasionally, they may think they are different or bad or not acceptable.

Programming in the late 70s has certainly become more realistic as far as portraying various kinds of families. The 50s and 60s were characterized by shows in which families all consisted of a working father, a homemaker mother, two freshly scrubbed, bright children living in a well-kept suburban home. Today children see a diverse group of families parade across the TV screen. There are the still traditional two-parent families with father providing the income and mother staying home with the children (*The Waltons, Happy Days, Little House on the Prairie, The Brady Bunch*), but there are now any number of shows portraying single parent homes where one adult copes with all the problems of bringing home the bacon, cooking it, serving it, cleaning up afterwards, and helping with homework (*One Day at a Time, Hello Larry, Alice*). Then there are programs which show non-traditional families—groups of people living together who care about each other and share responsibilities (*Laverne and Shirley, Three's Company, M*A*S*H*).

Use the rich variety of television families to talk with your own children about families and what it means to be a family. Help the child see that each family is unique or special in some way. Some families have a specific and proud ethnic heritage, some consist of only one parent and one child, while others may have a grandmother or aunt in the household. They are all families.

There are some differences between TV families and real ones, however. Compare the way some TV families handle their problems with the way you take care of the same situations in your families. Do you always get everything settled within thirty minutes? Probably not. Some TV families seem to solve everything with violence. Other programs do an admirable job of portraying families who discuss their problems, find alternative solutions, then respond reasonably.

And there is another kind of distortion in the way TV families are presented. Some families never seem to have any conflict. The children do not argue with each other or their parent, nor do they fuss when assigned chores or told to go to bed. Is this realistic? Talk about these differences with your child. Help your child feel secure and special.

Research has indicated that young children get most of their occupational information from television. But are they getting the right picture? Is your own job presented in a television show? How does your child know what you do to earn a living? Television workers can be another starting point for rich conversation and information. Are you a single working mother? Most working women are—in fact 82 percent of all divorced and separated women with children are employed. These statistics are not reflected in television programming, however. Most TV characters who are shown in a job situation are white males—and only six out of ten characters portrayed on TV even have identifiable jobs. Of these, one out of four is shown in the field of crime prevention or life protection. There is an overabundance of detectives, police, fire fighters, and lawyers on TV compared to the number of people actually employed in these professions. Help your children to look at the world right side up. By discussing occupations and taking your children on a few field trips you can give them a better look at the "real world," and the time you spend may prove valuable in more ways than one.

Many of these activities associated with the positive use of television have been developed by the staff at Southwest Educational Development Laboratory in Austin, Texas. SEDL, under contract with the U.S. Office of Education, has developed materials to teach children critical TV viewing skills.

In order to teach a child of this age, the parent, the teacher, and the youth leader must be aware of the techniques required to instill reasoning and critical thinking in the child. Special materials for families, which are also appropriate for single parent families, are published in a newsletter called *Television: A Family Focus*. One issue could provide the core for a PWP meeting, or a Chapter could order copies of the newsletter for distribution to its members.

Other materials published by SEDL include delightful children's books and a game that can be played while watching television. The "Frog Log" will help children plan their TV viewing. If you want TV to be your ally, use it wisely, and use it to meet the special needs and goals of your family. □

DEMOCRAT AND CHRONICLE, ROCHESTER, N.Y., THURSDAY, SEPTEMBER 11, 1980

Parents can help teach reading skills

keeping up

While the strike continues, the Democrat and Chronicle *will publish a daily column of suggestions from varied sources on how students might improve basic learning skills.*

As the first teachers' strike in Rochester enters its eighth day, parents may be asking "What can Johnny do?" instead of "Why can't Johnny read?"

Mary Burkhardt, the City School District's reading director, says reading is one of the most important activities for children to continue while away from the classroom.

Parents can play an important role in helping their children learn reading skills, while the strike continues and on through the school year, she said.

For parents of primary students, reading abilities can be nurtured through activities involving such simple materials as a phone book, a cup, a spoon and other common household objects.

Some activities require more time than others. But Ms. Burkhardt suggested activities, many of them simple verbal response exercises, that can be done while doing housework or driving in the car.

Some suggestions:

For elementary students:

- Open the telephone book, and ask your child to circle all the capital 'A's he sees on a page. Make it a contest. Go through what he or she has done, and see if you can spot any uncircled letters. Continue through the alphabet.
- Word association games help develop thinking skills. Say a word ("cat") and ask your child to respond ("mouse"). Ask for word opposites ("soft" and "hard"). Ask your child to make analogies ("Night" and "day" is analogous to "fat" and "thin").
- Action sequences help reinforce a child's memory. Pick up objects, one at a time, put them down, and ask your child to repeat what you've just done.
- Ask your child to make comparisons between objects. For example, what is an orange similar to? How is it different from other round objects, such as a globe, or a baseball? How are a fork and a knife different? Pick several objects, such as a pencil, piece of paper, a pen and a plate. Ask which object does not belong in the group, and why.

For junior high students:

- After your child has read a book, suggest that he draw a book jacket representing what he has just read, and discuss the results.

For senior high students:

- Teenagers are interested in emotions and relationships. Ask your high school student to make a collage from pictures in newspapers or magazines symbolizing the main character in a book he or she has just read. Parents can try to guess what the character is like by what they see in the collage.

short subjects

Turn TV into active pastime

While the teachers' strike continues, the Democrat and Chronicle *will run this daily feature suggesting specific activities to keep kids busy.*

TV Bingo can turn television watching from a passive to an active pastime.

The game can be played solo or in a group, using buttons, pennies or dried beans for tokens on the game board printed here or on boards the kids make themselves. When players see on the television set what is in a square, they place a token in that square. Filling spaces in a straight line - up and down, across or diagonally is required to win.

The game is one of several devised by learning and media researchers at the Southwest Educational Development Lab in Austin, Texas. Given the fact that television has become a major element in the family environment, the research group looks for ways to put it to positive uses.

TV BINGO

From Page 1C

In its publication, *Television: A Family Focus*, the group tries to help parents use television constructively. They suggest limiting the hours a child can watch, monitoring the contents of the programs watched and openly discussing your reaction with your children to what you see on television.

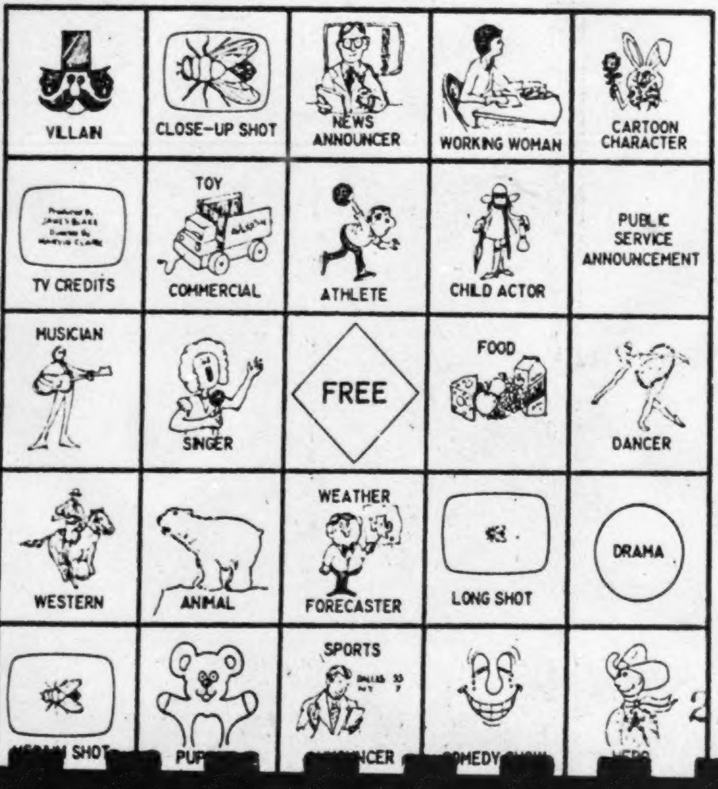
So, if things get hectic with the kids out of school, and they're watching more television, perhaps you should try TV Bingo.

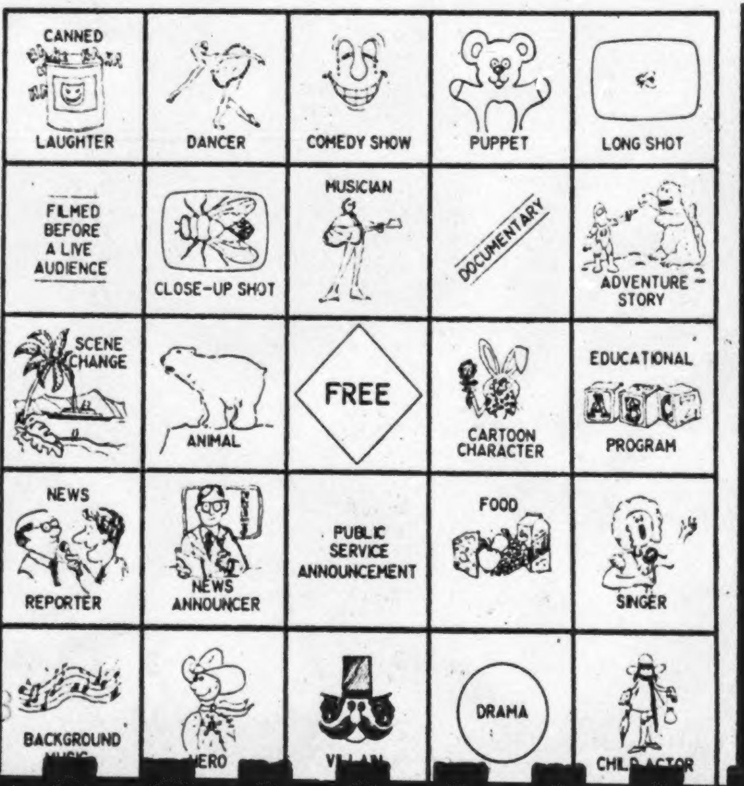
TO HELP YOUR CHILD brush up on basic skills at home, WXXI-TV, Channel 21, has compiled a list of instructional television programs it broadcasts Monday through Friday during the school year.

Basic skills programs for the primary grades include the reading programs: *Children's Classics* (Tuesday, 11:15 a.m.) and *Gather 'Round* (Tuesday, 1 p.m. and Thursday, 2:15 p.m.). Basic mathematics programs: *Math Patrol* (Monday, 10:30 a.m. and Friday, 11 a.m.) and *Math Patrol III* (Tuesday, 11 a.m. and Friday, 10 a.m.) Science programs: *All About You* (Monday, 10:15 a.m. and Wednesday, 1:15 p.m.), *About Animals* (Tuesday, 10:30 a.m.) and *Primary Science* (Monday, 11:15 a.m.).

Programs at the intermediate level include reading programs: *Best of Cover I and II* (Monday, 11:45 a.m.; Tuesday, 10 a.m. and 1:15 p.m.; Wednesday, 11:30 a.m.; Thursday, 1 p.m.; Friday, 10:15 a.m.) *Read All About It* (Monday, 11 a.m. and Wednesday, 11:45 a.m. and 2 p.m.) *Wordsmith* (Wednesday, 10:45 a.m. and Friday, 1:15 p.m.). Intermediate math is covered in *Metric System* (Thursday, 10:30 a.m.) and science in *3-2-1 Contact* (Monday through Friday, 12:30 p.m.), *Many Worlds of Nature* (Monday, 1 p.m. and Friday, 10:30 a.m.) and *Search for Science* (Monday, 10:45 a.m. and Wednesday, 1:45 p.m.)

Secondary programs include the reading program, *Short Story*, (Friday, 11:30 a.m.) and social studies programs: *By the People* (Wednesday, 2:15 p.m.) and *Advocates in Brief* (Thursday, 11:30 a.m.).


VILLAN
CLOSE-UP SHOT
NEWS ANNOUNCER
WORKING WOMAN
CARTOON CHARACTER
TV CREDITS
TOY
COMMERCIAL
ATHLETE
CHILD ACTOR
PUBLIC SERVICE ANNOUNCEMENT
MUSICIAN
SINGER
FREE
FOOD
DANCER
WESTERN
ANIMAL
WEATHER FORECASTER
LONG SHOT
DRAMA
SHOT
PUP
SPORTS
NCER
OMEDY


CANNED LAUGHTER
DANCER
COMEDY SHOW
PUPPET
LONG SHOT
FILMED BEFORE A LIVE AUDIENCE
CLOSE-UP SHOT
MUSICIAN
DOCUMENTARY
ADVENTURE STORY
SCENE CHANGE
ANIMAL
FREE
CARTOON CHARACTER
EDUCATIONAL PROGRAM
NEWS REPORTER
NEWS ANNOUNCER
PUBLIC SERVICE ANNOUNCEMENT
FOOD
SINGER
BACKGROUND
ERO
DRAMA
CHILD ACTOR

outhwest Educational Development Laboratory
11 East 7th Street, Austin, Texas 78701
12/476-6861

REQUEST APPROVED
No additional funds authorized
Geraldine McCormick
Contracting/Grants Officer
Contracting officer 11/20/79

October 8, 1979

Geraldine McCormick
Contracting Officer
ASE and Media Contracts Section
Grant and Procurement Management Division
Office of Education
ROB #3, Room 5915
7th and D Streets, S.W.
Washington, D.C. 20202

Dear Ms. McCormick:

I am writing with regard to the copyright privileges and distribution of the materials developed under contract 300-78-0497. The product of several meetings and conversations with Frank Withrow and William Wooten is that the interest of the public would be best served by placing the materials in the public domain and encouraging organizations to make use of the materials.

We have attempted to arrange for commercial publication of the materials. We held publishers conferences on July 18 and August 1, 1979. A total of 76 national publishers were sent written invitations to attend the conferences and to submit a publishing proposal. Two publishers visited with our staff and reviewed the materials. A third publisher responded via telephone. No publisher submitted a proposal to publish the materials. Because there is not an established market for this kind of material, publishers have not been able to justify the risks of publishing them.

However, we believe that many parents and teachers would be sincerely interested in the materials. Therefore, we have contacted approximately 20 national education, parent, and youth-serving organizations. They have all been very supportive of the development of the materials and all have been advising their memberships of our work and the forthcoming materials. Several organizations have expressed a desire to make the materials available to their members and/or their leaders. For example, the 4-H organization with 8 million members has specifically asked how they could make the materials available to its members. Many PTAs, as another example, with a membership of 6.5 million have asked how they could make the materials available to their members. We have refrained from making specific arrangements until the copyright and publication issues were resolved. The organizations did respond most favorably, though, to the possible idea of organizations being given two options: 1) purchasing camera-ready copy of the materials at cost and making their own printing arrangements, or 2) purchasing final printed copies of the materials at cost.

The concensus seems to be that the best approach is to place the materials in the public domain, and to encourage organizations to make use of the materials. This appears to be a viable alternative to the lack of interest from commercial publishers. Furthermore, this alternative may reach more people in general, and more of special populations such as poor urban families and poor rural families than a commercial publisher could.

If this plan meets with your approval, we would like to develop printing and distribution arrangements with education, parent, and youth-serving organizations with all speed. While the staff time to develop and coordinate the printing and distribution of the materials is part of the scope of work for contract 300-78-0497, no contract funds will be spent on the printing and mailing of materials for these organizations. This project has proceeded very well and it is our belief that this approach will maximize the public benefit.

Sincerely yours,

Charles R. Corder-Bolz

Charles R. Corder-Bolz, Ph.D.
Director, Learning and Media

dws

cc: Frank Withrow
William Wooten

VIII. PROBLEMS ENCOUNTERED

PROBLEMS ENCOUNTERED

Several problems have been encountered over the past two years. They were: (1) the time schedule for developing and field testing materials and making printing arrangements was not realistic, (2) USOE's decision regarding field testing and forms clearance delayed that portion of the contract for several months, (3) expectations for workshops were unrealistic, (4) funding became inadequate for the second year, and (5) lack of coordination among the four contractors detracted from the overall program.

Time Schedule

The time schedule for developing and field testing materials was not realistic. Approximately eight months (October, 1978 through May, 1979) were allotted for these tasks. This proved to be a difficult constraint. Under normal circumstances, a curriculum development project devotes one or two months to defining the objectives, deciding upon format, and looking at existing materials. Meetings are held with experts and the potential users of the materials. This is a time consuming but essential process. Once done, the strategy and structure of the project are developed and the actual writing begins. The writing task takes six months or more. Based upon the pilot test results, materials are further revised and developed over another period of from two to six months. Then formal field testing usually requires at least six months to complete. Thus, a sequence of tasks requiring two years or more was forced into a schedule of eight months. Six months were spent on development, three months on field testing, and three months on final revisions and printing. In fact, field testing began before all the materials were written in an attempt to meet the schedule.

Indecision Regarding Field Testing

Much indecision and many changes in instructions regarding field testing and forms clearance by USOE impeded progress. Field test materials sent to volunteer teachers were not mailed until late April, leaving relatively little time for teachers to use the materials before the close of school. Although teachers wrote that they liked the materials, almost all felt that they had had insufficient time to use them. It probably would have been more effective to have sent them in August, 1979 prior to the opening of school, but that would have been a great departure from the original schedule. Parent volunteers did not get their materials until summer, 1979, a time when many were vacationing. Response from field-test families, therefore, was limited, too. Again, a later mailing would have been desirable.

Workshop Expectations

The expectations of the required twenty workshops were unrealistic. The assumption that a substantial number of parents and teachers would pay their own expenses solely to attend a regional workshop on critical TV viewing skills proved to be incorrect. For that reason SEDL decided to offer workshops in conjunction with annual meetings of organizations having membership involved with youth. It also seemed unrealistic to believe that real training could occur within the limited time frame of a workshop. The most that could be accomplished was creating an awareness of the problems and methods of solving them and providing materials to assist in the task. It is also doubted that many participants presented their own workshops or training upon returning home, even though they were encouraged to do so and given materials to help them. In addition, having no control over the scheduling of convention workshops, SEDL sometimes was given less desirable time slots which reduced participation.

Financial Problems

Severe financial problems occurred in the second year when the budget was cut from the estimated cost of $206,000 to $179,000. This factor, coupled with inflation and escalating air fares during a period when much travel was necessary, seriously hampered progress. An effort was made to present several workshops in close geographic proximity and to send only one staff member. The National Workshop on Television and Youth, a special workshop planned with the USOE project monitor, created further financial burdens. For more detail regarding these financial problems, the May and June letters to Dr. Frank Withrow are included.

Lack of Coordination

A deficiency of the overall critical television viewing skills project was the lack of coordination among the four contractors. Only one meeting of the four contractors was held. The project could have been more successful if a method of coordination had been built into the project. Coordination of format and graphics would have provided a unified appearance. Further, coordination of workshops and dissemination efforts would have made a more cost-effective program. At times, too, there seemed to be more competition than cooperation among the several contractors.

CONCLUSION

Materials

There is still a definite need for and interest in critical television viewing by school districts, teachers, and parents. The materials developed by SEDL have received very positive evaluation from many sources. The stories seem to be a good approach to use with young children rather than workbooks which are more suitable for intermediate and secondary grade levels. The family materials, too, have received much acclaim. Discussing plans with organizations and soliciting input into the development of the materials was an effective way to gain organizational interest.

Distribution

The need to disseminate information about the project and the materials continues despite rather comprehensive national coverage. The decision not to copyright the materials has been widely praised. It is recommended that such a policy be applied to other such projects. Aiding the copying of materials assists in their distribution. It is, however, nearly impossible to determine the extent to which something is copied and disseminated. Forms to be returned when something is copied and distributed can be included although few users will take time to complete and mail such a form. If copying is desired, materials should be easily reproduceable.

Although materials were made available by component parts, the packet containing samples of all the materials was by far the most frequently ordered. Stories and family materials were also offered on a subscription basis. The objective was to avoid overwhelming the user with materials by spacing out their delivery. There was not enough time within the contract to establish this means, however. SEDL has received 33 subscriptions for the children's stories and 87 for Television: A Family Focus.

Dissemination of information about the materials takes a long time. Even though one year was provided in the contract, it really has not been sufficient. A distribution operation beyond the two-year time period needs to be provided, if possible. Orders are being received with great frequency now especially from school districts. It appears that SEDL will be filling orders long after the contract ends September 29.

In retrospect, it would have been advantageous if all the school districts in the cities in which workshops were held had been called upon. SEDL staff began to visit school districts in those cities midway through the second year and found such personal contacts effective.

Workshops

The effectiveness of the workshops was more limited than anticipated. Presenting them at national conventions or as part of a larger organizational meeting was a good idea but oftentimes workshops were scheduled at times when other activities were in progress. Assurances that other parts of the meeting will not conflict with the workshop should be obtained if possible. If arrangements can be made to make the presentation to the entire assembled group, greater impact can be achieved. That is not easy to arrange, however. An attention-getting workshop summary related to the interests and concerns of the organization's members is very useful in attracting attention and gaining an audience.

X. FINANCIAL REPORTS

FINANCIAL REPORTS

Quarterly financial reports submitted by SEDL are contained in the following pages.

CONTRACT FINANCIAL REPORT (Dollars in thousands) (See instructions before preparation)	1 For ~~Month~~ quarter Ended 12-31-78	2 No. of Work Days 65	3 Contract No. 300780497	Form Approved Budget Bureau No. 85R0035 Sheet_____of_____

4 To: DHEW/Office of Education Grant&Proc.Mgnt. Div/ASE/SC/SFA Br. 400 Maryland Ave.,S.W. ROB #3, Room 5915 Washington, D.C. 20202	5 From: Southwest Ed. Dev. Laboratory 211 East 7th Street Austin, Texas 78701	6 Contract Value $ 202,925. 8 Funded Contract Amount $ 202,925.	7 Contract Type Cost Reimbursement 9 Amounts Billed $ 24,904.
10 Program/Scope of Work Development of Critical T V Viewing skills in students (Elementary Level) Phase I	11 Signature and Title of Authorized Representative Arnold W. Kriegel Dir., Fiscal & Technical Services	12 Preparation Date Jan. 24, 1979	13 Payments Received $ - 0 -

14 Appropriation (or Fund Citation) and/or Reporting Category	15 Cost Incurred/Contract Earnings			16 Planning Data (For Agency use only)			
7580270	Cum. Actual End of Prior ~~Month~~ Qtr. 12/31/78 a	Actual/ [✓ Estimated] Current ~~Month~~ Qtr. 3/31/79 b	Cumulative Actual/ [✓ Estimated] To Date c	a	b	c	d
	$	$	$				
Direct Labor Dollars	12,972.	38,875.	51,847.				
Travel	1,166.	974.	2,140.				
Other Direct Cost	6,232.	22,947.	29,179.				
Indirect Cost	4,534.	13,763.	18,297.				
17 TOTAL	24,904.	76,559.	101,463.				

FORM HEW 515-4/69

CONTRACT FINANCIAL REPORT

(Dollars in thousands)
(See instructions before preparation)

1 For ~~Month~~ Qtr. Ended
3/31/79

2 No. of Work Days
65

3 Contract No.
300780497

Form Approved
Budget Bureau
No. 85R0035
Sheet ______ of ______

4 To: DHEW/Office of Education
Grant&Proc.Mgnt. Div/ASE/SC/SFA Br.
400 Maryland Ave.,S.W. ROB #3,
Room 5915
Washington, D.C. 20202

5 From:
Southwest Ed. Dev. Laboratory
211 East 7th Street
Austin, Texas 78701

6 Contract Value
$202,925

7 Contract Type
Cost Reimbursement

8 Funded Contract Amount
$202,925.

9 Amounts Billed
$ 70,600.00

10 Program/Scope of Work
Development of Critical T V viewing skills in students (Elementary Level) Phase I

11 Signature and Title of Authorized Representative
Dir. Fiscal & Technical Services

12 Preparation Date
March 12, 1979

13 Payments Received
$ 70,600.00

14 Appropriation (or Fund Citation) and/or Reporting Category	15 Cost Incurred/Contract Earnings			16 Planning Data (For Agency use only)			
	Cum. Actual End of Prior ~~Month~~ Qtr. 3/31/79 a	Actual/ Estimated Current ~~Month~~ Qtr. 6/30/79 b	Cumulative Actual/ Estimated To Date c	a	b	c	d
	$	$	$				
Direct Labor Dollars	34,149.	43,622.	77,771.				
Travel	6,431.	3,906.	10,337.				
Other Direct Cost	15,966.	20,676.	36,642.				
Indirect Cost	12,287.	15,156.	27,443.				
17 TOTAL	68,833.	83,360.	152,193.				

FORM HEW 515-4/69

CONTRACT FINANCIAL REPORT
(Dollars in thousands)
(See instructions before preparation)

1 For ~~Month~~ Qtr. Ended: 6/30/79

2 No. of Work Days: 65

3 Contract No.: 300780497

Form Approved
Budget Bureau
No. 85R0035
Sheet______ of ______

4 To: DHEW/Office of Education
Grant&Proc.Mgnt. Div/ASE/SC/SFA Br.
400 Maryland Ave., S.W. Rob#3,
Room 5915
Washington, D.C. 20202

5 From:
Southwest Ed. Dev. Laboratory
211 East 7th Street
Austin, Texas 78701

6 Contract Value: $ 202,925

7 Contract Type: Cost Reimbursement

8 Funded Contract Amount: $ 202,925

9 Amounts Billed: $85,600.00

10 Program/Scope of Work:
Development of Critical T V viewing skills in students (Elementary Level) Phase I

11 Signature and Title of Authorized Representative:
Arnold W. Kruegel
Dir. Fiscal & Technical Services

12 Preparation Date: July 23, 1979

13 Payments Received: $85,600.00

14 Appropriation (or Fund Citation) and/or Reporting Category	15 Cost Incurred/Contract Earnings			16 Planning Data (For Agency use only)			
	Cum. Actual End of Prior ~~Month~~ Qtr. 6/30/79 a	Actual/ Estimated Current ~~Month~~ Qtr. 9/30/79 b	Cumulative Actual/ Estimated To Date c	a	b	c	d
Direct Labor Dollars	$ 60,245	$ 43,449	$ 103,694				
Travel	9,578	4,206	13,784				
Other Direct Cost	43,392	5,462	48,854				
Indirect Cost	23,325	13,268	36,593				
17 TOTAL	136,540	66,385	202,925				

FORM HEW 515-4/69

CONTRACT FINANCIAL REPORT (Dollars in thousands) (See instructions before preparation)	1 For XXXX Ended Quarter 9/30/79	2 No. of Work Days 63	3 Contract No. 300-78-0497	Form Approved Budget Bureau No. 85R0035 Sheet 1 of 1

4 To: Dept. HEW, Office of Educ. Grant/Proc. Mgmt. Div./ASE/SC/SFA 400 Maryland Ave./SW/ROB #3/Rm.5915 Washington, D. C. 20202	5 From: Southwest Educational Development Laboratory 211 East Seventh Street Austin, Texas 78701	6 Contract Value $ 382,409	7 Contract Type Cost Reimbursement
		8 Funded Contract Amount $ 382,409	9 Amounts Billed $ 167,597
10 Program/Scope of Work Development of Critical TV Viewing Skills in students (Elementary Level) Phase I	11 Signature and Title of Authorized Representative Arnold W. Kriegel Director, Fiscal & Tech. Svcs.	12 Preparation Date 11/26/79	13 Payments Received $ 167,597

14 Appropriation (or Fund Citation) and/or Reporting Category	15 Cost Incurred/Contract Earnings			16 Planning Data (For Agency use only)			
	Cum. Actual End of Prior XXXX Quarter	Actual/ Estimated Current XXXX Quarter	Cumulative Actual/ Estimated To Date				
	a	b	c	a	b	c	d
Direct Labor Dollars	$ 60,245	$ 31,213	$ 91,458				
Travel	9,578	3,378	12,956				
Other Direct Cost ...	43,392	27,254	70,646				
Indirect Cost	23,325	12,834	36,159				
17 TOTAL	136,540	74,679	211,219				

FORM HEW 515-4/69

epartment of Health, Education, and Welfare
inancial Report of Individual Project/Contract

Project Task: Development of Critical TV Viewing Skills in Students (Elementary Level)

Contract No.: 300-78-0497

Date of Report: January 22, 1980

ote: Complete this Form in Accordance with ccompanying Instructions.

Reporting Period
10/1/79 - 12/31/79

Contractor Name and Address:
Southwest Educational Development Laboratory
211 East Seventh Street
Austin, Texas 78701

Expenditure Category	Percentage of Effort/Hours		Cumulative Incurred Cost at End of Prior Period	Incurred Cost - Current Period	Cumulative Cost to Date (D + E)	Estimated Cost to Complete	Estimated Cost at Completion (F + G)	Funded Contract Amount	Variance (Over or Under) (I - H)
	Funded	Actual							
A	B	C	D	E	F	G	H	I	J
irect Labor			$ 91,458	$ 26,905	$ 118,363	$ 56,157	$ 174,520	$ 174,520	
ravel			12,956	3,892	16,848	8,412	25,260	25,260	
ther Direct Cost			70,646	21,480	92,126	21,544	113,670	113,670	
ndirect Cost			36,159	13,867	50,026	18,933	68,959	68,959	
otal Cost			$211,219	$ 66,143	$ 277,362	$105,047	$ 382,409	$ 382,409	

Department of Health, Education, and Welfare
Financial Report of Individual Project/Contract

Project Task: Development of Critical TV Viewing Skills in Students (Elem. Level)

Contract No.: 300-78-0497

Date of Report: 4/10/80

Note: Complete this Form in Accordance with Accompanying Instructions.

Reporting Period: 01/01/80 - 03/31/80

Contractor Name and Address:
Southwest Educational Development Laboratory
211 East Seventh Street
Austin, Texas 78701

Expenditure Category	Percentage of Effort/Hours		Cumulative Incurred Cost at End of Prior Period	Incurred Cost - Current Period	Cumulative Cost to Date (D + E)	Estimated Cost to Complete	Estimated Cost at Completion (F + G)	Funded Contract Amount	Variance (Over or Under) (I - H)
	Funded	Actual							
A	B	C	D	E	F	G	H	I	J
DIRECT LABOR			118,363	28,444	146,807	27,713	174,520	174,520	
TRAVEL			16,848	6,867	23,715	1,545	25,260	25,260	
OTHER DIRECT COST			92,126	10,015	102,141	11,529	113,670	113,670	
INDIRECT COST			50,026	11,546	61,572	7,387	68,959	68,959	
TOTAL			277,362	56,873	334,235	48,174	382,409	382,409	

HEW-646

Department of Health, Education, and Welfare
Financial Report of Individual Project/Contract

Note: Complete this Form in Accordance with Accompanying Instructions.

Project Task: Development of Critical TV Viewing Skills in Students (Elem. Level)

Contract No.: 300-78-0497

Date of Report: July 17, 1980

Reporting Period: 4/1/80 through 6/30/80

Contractor Name and Address:
SOUTHWEST EDUCATIONAL DEVELOPMENT LABORATORY
211 East Seventh Street, Austin, Tx. 78701

Expenditure Category	Percentage of Effort/Hours		Cumulative Incurred Cost at End of Prior Period	Incurred Cost - Current Period	Cumulative Cost to Date (D + E)	Estimated Cost to Complete	Estimated Cost at Completion (F + G)	Funded Contract Amount	Variance (Over or Under) (I - H)
	Funded	Actual							
A	B	C	D	E	F	G	H	I	J
IRECT LABOR			146,807	20,562	167,369	7,151	174,520	174,520	
RAVEL			23,715	2,142	25,857	(597)	25,260	25,260	
THER DIRECT COST			102,141	6,516	108,657	5,013	113,670	113,670	
NDIRECT COST			61,572	6,672	68,244	715	68,959	68,959	
OTAL			334,235	35,892	370,127	12,282	382,409	382,409	

XI. MILESTONE SCHEDULES

△ Planned

□ Actual

PHASE ONE MILESTONE SCHEDULE

ACTIVITIES PHASE ONE: Materials Development Field Testing National Distribution Plan Development	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
TASK 1. Develop curriculum materials	—	—	—	—	—	▲						
1.01 Establish Curriculum Review Board	△	□										
1.02 Determine areas of literature to be reviewed	△□											
1.03 Compile literature	△□											
1.04 Evaluate literature	△□											
1.05 Identify critical viewing skills	△	□										
1.06 Determine developmental limitations in critical viewing skills of students		△□										
1.07 Develop general approach to teaching viewing skills		△□										
1.08 Evaluation by Review Board of critical viewing skills and general approach to teaching viewing skills		△		□								

ACTIVITIES		MONTH											
		Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
1.09	Develop specific intervention techniques and teaching methods for teachers		—	△□									
1.10	Develop specific intervention techniques and teaching methods for parents		—	△□									
1.11	Develop specific intervention techniques for students		—	△□									
1.12	Develop guidebooks and teaching materials for teachers			—	△	□							
1.13	Develop guidebooks for parents			—	△		□						
1.14	Develop learning and practice materials for students			—	△□								
1.15	Submit work progress reports				△		□						
1.16	Produce PSAs (deleted)				~~—~~	~~△~~							
1.17	Final review and revision by Curriculum Review Board					△					□		
1.18	Produce curriculum materials for field test					—	△□						

ACTIVITIES	MONTH											
	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
TASK 2: Field test curriculum	—	—	—	—	—	—	—	—	▲			
2.01 Develop pretests and post-tests for field test		△□										
2.02 Submit pretests and post-tests for field test		△	□									
2.03 Develop field test and evaluation design		△□										
2.04 Determine selection criteria			△□									
2.05 Evaluate demographic and geographic data to determine potential sample sites			—	△□								
2.06 Select field test sites			—	△□								
2.07 Develop site sampling design				△□								
2.08 Select site samples of teachers, parents, and students				△		□						
2.09 Identify existing educational, parent, and youth organizations				△□								
2.10 Contact appropriate personnel				△□								

ACTIVITIES		MONTH											
		Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
2.11	Develop interview and attitudinal assessment procedures					△□							
2.12	Conduct assignment of treatment and control groups					△□							
2.13	Negotiate material dissemination and testing arrangements				□	△							
2.14	Collect pretest data					△		□					
2.15	Disseminate curriculum materials					—	—	△	□				
2.16	Submit Work Progress Report							△□					
2.17	Collect post-test data							△		—	—	—	□
2.18	Conduct evaluation and de-briefing interviews							△		—	—	—	□
2.19	Analyze formative evaluation data							—	—	△	—	—	□
2.20	Analyze impact evaluation data							—	—	△	—	—	□
2.21	Evaluate curriculum materials							—	—	△	—	—	□
2.22	Modify curriculum materials									△	—	—	□
2.23	Submit up-date proposal for PHASE TWO									△□			
2.24	Submit report of field test									△			

ACTIVITIES		Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
TASK 3.	Plan for printing and national distribution of curriculum materials										—	—	▲
3.01	Discuss printing plans with Government Printing Office (deleted)										△		
3.02	Deliver camera-ready copy to Government Printing Office (deleted)										△		
3.03	Determine printing schedule (deleted)										△		
3.04	Submit up-date proposal for PHASE TWO									⍍			
3.05	Determine recipients of materials										—	△	☐
3.06	Contact education, parent, community, and youth organizations			—	☐							—	△
3.07	Negotiate dissemination plans											—	⍍
3.08	Determine distribution logistics												⍍
3.09	Determine distribution schedule												⍍

ACTIVITIES	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
TASK 4. Develop workshop training materials									—	—	—	▲
4.01 Determine workshop and training literatures to be reviewed									□△			
4.02 Compile literature									□△			
4.03 Evaluate literature									□△			
4.04 Develop general approach to training and dissemination									—	□△		
4.05 Produce video phase of workshop materials (deleted)									—	△		
4.06 Develop training workshop modules to train educators and parents									—	△	—	□
4.07 Develop workshop training modules for educators and parents to use curriculum materials									—	△	—	□
4.08 Arrange pilot testing							□			△		
4.09 Identify appropriate organizations				—	□					△		
4.10 Contact appropriate organizations				—	—	—	—	—	—	—	△	□

ACTIVITIES		MONTH											
		Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
4.11	Negotiate plans for pilot test						□				—	△	
4.12	Disseminate pilot workshop training materials									□	—	—	△
4.13	Collect formative evaluation data											—	□△
4.14	Submit draft of final report											△	□
4.15	Re-evaluate and modify workshop training materials											—	□△
4.16	Submit copies of curriculum materials and workshop materials												□△
4.17	Submit final report												□△

PHASE TWO MILESTONE SCHEDULE

ACTIVITIES

MONTH

PHASE TWO: Printing and Distribution
Training of Parents and
Parent Organizations
Training of Teachers and
Educators

TASK 1. Training of parents, educators, and youth-serving organizations in critical viewing skills

1.01 Determine optimum time schedule for training workshops

1.02 Identify appropriate organizations within each area

1.03 Contact appropriate organizations

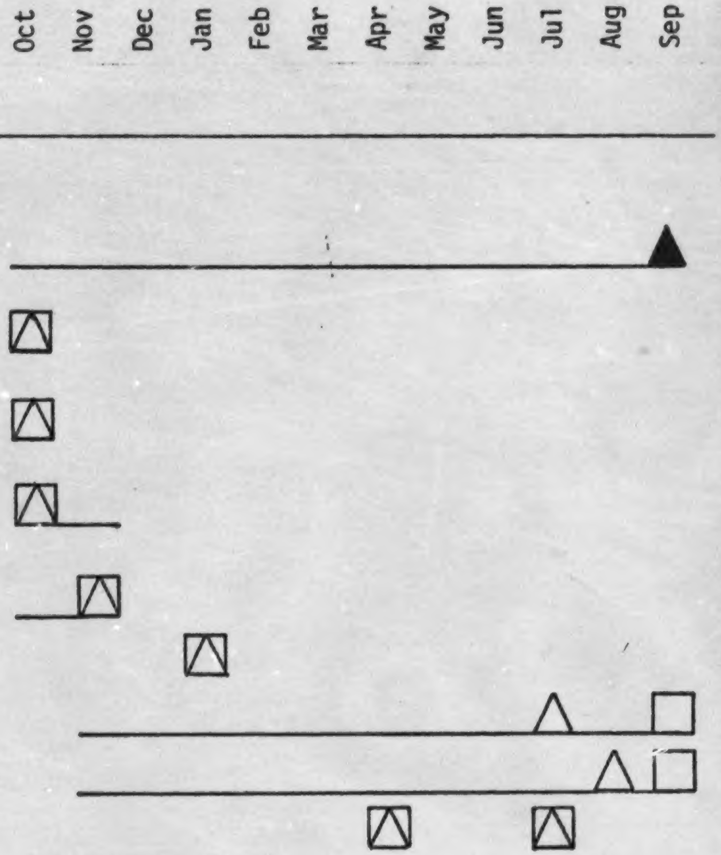
1.04 Negotiate plans for implementing training workshops

1.05 Submit work progress report

1.06 Conduct training workshops

1.07 Evaluate training workshops

1.08 Submit work progress report



ACTIVITIES		MONTH											
		Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
TASK 2.	Printing and distribution of PHASE ONE materials for national distribution	—	—	—	—	—	—	—	—	—	—	—	▲
2.01	Confirm printing arrangements with commercial publisher (deleted)	△											
2.02	Confirm distribution arrangements with education, parent, family, and youth organizations	—	—	⍍									
2.03	Submit work progress report				⍍						⍍		
2.04	Coordinate distribution arrangements with workshop schedule		—	—	—	—	—	—	—	—	—	—	⍍
2.05	Submit final report												⍍

XII. SUMMARIES OF QUARTERLY REPORTS

FIRST QUARTER OF THE PROJECT:
October-December, 1978

The project Development of Critical TV Viewing Skills in Elementary School Students progressed on schedule. During the last quarter of 1978, the first quarter of the project, (a) the Curriculum Review Board was established, (b) critical viewing skills were identified, (c) a workshop composed of project staff and consultants from the fields of education, teacher training, child development, and family relations was conducted, (d) the initial designs of the student, parent, and teacher materials were developed, and (e) the evaluation instruments were designed. Further, contacts were established with several educational organizations to invite involvement and participation in the project. The project was positively and enthusiastically greeted by parent, teacher and youth leaders.

SECOND QUARTER OF THE PROJECT:
January-March, 1979

The project Development of Critical TV Viewing Skills in Elementary School Students progressed for the most part on schedule. During the first quarter of 1979, the second quarter of the project, (a) seven national youth-serving organizations were visited and apprised of the project, (b) the Curriculum Review Board met on January 26-27, (c) a meeting of the four contractors was held at USOE, (d) five national education organizations were revisited and given a project update, (e) the Texas PTA TV Project Committee met and reviewed our materials, (f) a cooperative effort was established with Houston ISD, (g) pilot testing was conducted in two Austin area schools, (h) presentations of materials were given to three PTAs in Austin area schools, (i) field test sites were contacted, (j) AASA extended an invitation to present the project at the 2nd Annual Summer Convention which focuses upon curriculum and instructional materials, (k) Dr. Corder-Bolz met with secondary school project director, Donna Lloyd-Kolkin in San Francisco, (l) a newsletter providing project information and updates was instituted and two issues were published, (m) a draft chapter on critical television viewing skills was written for the Camp Fire Blue Bird Leader's Resource Book, (n) contact was made with us by Dr. James Anderson who is developing TV curriculum materials for elementary school students, and (o) CBS Morning News spent two days observing and videotaping pilot testing in progress and interviewing project staff, children and their parents, and teachers who were using the materials. Our experiences with the news team were extremely positive and yielded favorable publicity for the project.

THIRD QUARTER OF THE PROJECT:
April-June, 1979

The primary emphases of the third quarter were final development and printing of field test versions of materials and collaboration with education and youth-serving organizations.

Development of Materials for Students, Teachers and Parents

Careful consideration was given to the development of materials for elementary school students and their parents and teachers. Initially, it was determined that since changing long-entrenched viewing habits would require a lengthy time frame, it would be necessary to enlist the help of two major teaching resources in the child's life, i.e., parents and teachers. Furthermore, since teachers are already over-burdened with curriculum demands, materials to help teachers were developed to integrate teaching critical viewing skills with existing curriculum goals such as social studies or reading. Similarly, in the family materials, the needs and goals of parents were also taken into account. The family materials, then, were designed to be easy to use and to serve family goals of socialization, education, and family fun. Generally, all materials were designed to meet teachers' and parents' goals so that both would want to use the materials.

Two packets of materials were developed, one for classroom and one for family use. Some of the components, such as the Frog Log, the game and the stories were included in both sets of materials. Others, such as Teacher Cue Cards and the Teacher's Guide, and "Television: A Family Focus," were contained in the teacher packet and family packet, respectively. Teacher packets were distributed to approximately 100 teachers throughout the country in May for informal reaction.

Children's Stories. Two series of children's stories were developed, one suitable for unaided reading by the child and one to be read to the child by adults, to provide an effective format for transmitting critical viewing skills in a unique, entertaining, and easily understandable manner. A fairy tale, the See-More Frog series, written for adults to read to children, incorporates basic facts about the TV industry, advertising, production, and economics from a child's point of view. See-More is a curious frog who explores the big city to see more about TV, what it is, where it comes from, and how to get the most out of viewing. See-More makes discoveries amid adventures and returns to the pond and a new friend, Tuner Fish, who watches TV constantly but know nithing about it. The three stories, to be read sequentially, have been printed in book form: "See-More Finds a Friend," "See-More Finds Out the Facts," and "Tuner's Tune-In Guide." In addition, two more stories, "Who Pays for TV?" and "See-More and Tuner Think as They Watch," were written in which the characters increase their critical viewing skills.

The second series, the Suzie Stories, includes realistic stories about Suzie, a suburban child with two working parents. The stories generally involve Suzie's asking questions and parental clarification about what is seen on TV. In "Suzie's Broken TV," Suzie re-discovers tree-climbing, bike riding, talking to her neighbors, and family activities when her TV is in the shop for repairs. The other two stories which were printed include "Suzie Makes the Menu," showing what would happen if a child planned menus from children's TV commercials, and "Famous Suzie," which teaches the concepts of editing and the special nature of TV news as Suzie sees herself on the TV news. More Suzie stories were completed and were used in "Television: A Family Focus" and with materials sent to cooperating agencies. "Suzie's

Salesman Makes a Sale, Part I and II," concern the psychological implications of advertising and sales techniques; "Suzie's History Lesson" discusses cartoons as a medium and an educational resource; "Suzie Looks at Jobs" shows Suzie the distortions of TV portrayal of occupations; and "Really Suzie" also discusses distortions of the medium. All Suzie stories are designed as models of critical viewing for children and parental intervention models for parents.

Teacher's Materials. For teacher use, activities and discussion questions were developed for each curriculum area and printed on 5"x8" Teacher Cue Cards in an easy-to-use format. These lessons can be adapted for any age and degree of complexity, and teachers are encouraged to modify them to meet their individual classroom needs. The Cue Cards include many activities. For example, children are asked to draw their favorite cartoon characters' faces to show different emotions. Discussion questions include: "How do we know when a character is happy or sad? How is his face drawn to show feelings? What other signals show how a cartoon character shows feelings?"

In addition, a "Teachers' Guide to Critical TV Viewing" was developed. It includes an explanation of the Project and of critical TV viewing skills, why the teacher will find the materials helpful, how to use the materials, and rationale and objective statements about each of the materials. Suggested discussion questions for each story and a resource listing is also included.

Other Materials. The TV Frog Log was developed primarily for joint use by parents and their children to help in planning TV watching. Children are asked to plan their week's viewing in advance with the help of their parents. With the newspaper TV listing, they are to decide what to watch, what kind of show they have selected (comedy, drama, etc.), and to total their daily and weekly viewing time. The Frog Log is designed to make children and their parents aware of both the quantity and quality of the child's viewing. Finally, the TV Discovery Game, an enjoyable board game, was designed to be played while watching TV. Players must draw cards in turn and answer questions on the cards about the television program they are watching, e.g., "Who is the main character?" Each right answer advances a player one space, and the first player to reach the TV Discovery Club wins. The questions concern critical viewing, increase awareness, and encourage the habit of evaluative viewing.

Parent Materials. Several issues of "Television: A Family Focus," were developed in tabloid newsletter format with articles, stories, activities, and word games such as Seek & Circle and TV Bingo. Each issue focused on a different aspect of critical TV viewing such as selective viewing, judicial use of time, and distortions of the medium. These were printed for field testing.

Collaboration with Parent, Teacher and Youth-serving Organizations

Contacts continued to be developed with several national and state parent, teacher, and youth-serving organizations. Their advice in the curriculum development and their assistance in disseminating information about the project was sought. It was hoped that these organizations would assist the project in approaching segments of the population traditionally difficult to reach.

Texas PTA. The Texas PTA established a TV Advisory Committee to advise the Project on curriculum development. Furthermore, the Project was invited to deliver a workshop on advising parents how to help children benefit more from TV at the Texas PTA's 7th District Spring Conference on March 13, 1979, in San Saba, Texas. In addition, two other workshops were scheduled during July, 1979 at the Texas Summer Seminar and at the State Convention in November, 1979 on teaching parents to help children view TV critically.

National PTA. The Project met with the National PTA to discuss ideas and issues in teaching critical viewing skills to students. At the National PTA Convention in June, informal discussions were held with various staff and board members. Furthermore, the Project tentatively arranged to provide a series of workshops on critical TV viewing for the National PTA's 1980 annual convention on June 15-18.

Camp Fire Girls, Inc. The Project met with Camp Fire representatives to discuss how the Project and Camp Fire would work toward the goal of encouraging girls to be critical viewers of TV. A draft chapter on critical TV viewing skills was submitted for the "Blue Bird Leader's Handbook," a manual for leaders of the younger children's branch of Camp Fire which was then being revised. When completed, the handbook including the critical viewing chapter would be distributed to Blue Bird leaders nationwide. An article for Camp Fire Leadership magazine on how leaders can teach critical TV viewing skills was also submitted and was published during Summer, 1979.

Girls Clubs. Girls who are members of local Girls Clubs often come from low-income families which traditionally are difficult to reach through the ordinary curriculum distribution approaches. The national office of Girls Clubs was asked to assist in designing and implementing the materials to increase the Project's ability to reach and assist girls from low income families.

Girls Clubs suggested that additional stories with characters of different backgrounds and interest, be developed in the same style as the Suzie stories. Three Tony stories were written during the third quarter. These stories center around the television experiences of an inner-city child who lives with his carpenter father. Similarly, three Juana stories about an Hispanic family's TV experiences and two Sally Greentrees (later changed to Jennifer Redbird) stories about an Indian child's perception of TV Indians were developed and scheduled for completion during summer, 1979.

In addition, Girls Clubs, who are very interested in family concerns, expressed an interest in using "Television: A Family Focus." One of the participating clubs in Escondido, California, was visited in June.

YWCA. As with the Girls Clubs, the Young Women's Christian Associations serve girls who are traditionally difficult to reach. Through discussion, meetings, and correspondence with the National Board of the YWCA, the Project arranged to provide staff training and family materials regarding critical TV viewing.

YMCA. A preliminary meeting was held with the Director of Family and Camping of the National Boards of YMCAs and the editor of the Y Circulator on June 11. Their reception and response to the project and materials was very positive. The possibility of our conducting workshops for staff and leaders was explored.

Children's Advertising Unit of the Council of Better Business Bureaus. The division of the Council of Better Business Bureaus whose concern is advertising aimed at children expressed great interest in reviewing our materials and at their suggestion, materials dealing with commercials were sent to four advertiser organizations. The group has been very supportive of the project.

National Federation of Settlements and Neighborhood Centers. Settlement House representatives expressed a desire to use the Tony series and the family materials, "Television: A Family Focus."

4H Clubs. It was thought that 4H Clubs could greatly assist the Project through their relationship with the rural population. The Project arranged to develop five articles about critical TV viewing skills for the National 4H News magazine.

In addition, since 4H expressed interest in staff development, the Project arranged to provide staff training materials to teach 4H staff how to teach critical TV viewing skills to their members.

Girl Scouts. Girl Scouts of the USA has a large nationwide membership and offers access to a crucial segment of the Project's target group. Through meetings and correspondence, the Project arranged to write articles, each focusing on a different facet of critical TV viewing skills, for publication in issues of Girl Scout Leader magazine. As with other organizations, Girl Scouts requested leadership training. Leadership training materials were planned and expected to provided during Phase Two.

A unique opportunity was available to the Project to plan requirements for the Girl Scout literature badge, which was then being revised. Scouts who aspire to earn the literature badge would thus be encouraged to learn critical TV viewing skills.

Boys' Clubs of America. Boys' Clubs offered an opportunity to reach inner-city boys. The Project agreed to write a critical TV viewing skills article for Keynote magazine, published quarterly for executive directors, unit directors, and presidents of Boys' Clubs. Secondly, an article on how to watch TV critically was written for How to Do It magazine, which is distributed to Boys' Club leaders and members.

National School Boards Association. The NSBA represents school boards nationwide. At the Project's recommendation, the NSBA organized a Task Force entitled, "What Should Children be Taught About Critical TV Viewing."

The Project acted as consultant and advisor to the Task Force, which was initiated this quarter and met September 10-11, during the fourth quarter.

American Association of School Administrators. The AASA invited the Project to present a workshop for their convention on July 1, 1979. Since the audience would consist of school administrators and curriculum supervisors, this represented a key curriculum distribution agent to the Project.

All of the above organizations were given the core curriculum materials including: the Suzie and See-More stories, TV Frog Log, Teacher Cue Cards, TV Discovery Game, and Teacher's Guide to Critical TV Viewing. Their informal responses to these materials at this point were extremely positive.

Workshop Materials

Work was begun on the development of workshop materials specifically for these organizations to teach teacher and parent leaders about critical television viewing skills and to train them to each these skills to others.

Initial planning for a special workshop to begin the workshop series in October, 1979 was completed. Originally entitled, "The Needs of Youth in the Television Age," it was planned to include presentations and discussions by leaders from education, parent, public interest and youth-serving organizations, television broadcasters, researchers, and TV viewing curriculum developers.

Publishers' Conference

Planning was completed for two publishers' conferences to be held July 18 and August 1, 1979. A Request for Proposals for printing, promoting and distributing the materials was sent to approximately 100 natinal publishers. A list of these publishers is presented in Appendix E.

FOURTH QUARTER OF THE PROJECT
July-September, 1979

During the third quarter of 1979, the fourth quarter of the project, the following was accomplished: (a) two workshop presentations about the materials and project were made, one to the American Association of School Administrator's Second Annual Curriculum Conference in Denver on July 1, and the other to the National School Boards Association's Task Force on Teaching Critical Television Viewing Skills to Children on September 11 in Washington, D.C.; (b) the Curriculum Review Board met in Austin to review field test versions of materials on July 26; (c) field test data were tabulated and analyzed; (d) publishers' conferences were held July 18 and August 1; (e) planning continued for a special workshop on "Children in the Age of Television," later know as the "National Workshop on Television and Youth"; (f) the Training Manual was written and printed; (g) materials revision continued; (h) a revision of the Phase II update report was prepared; (i) a meeting was held with the project officer in Washington, D.C., to discuss plans for dissemination and distribution and the special workshop whose date was now changed to the spring of 1980; and (j) TV Viewer #9 was published on July 27.

FIFTH QUARTER OF THE PROJECT
October-December, 1979

The Project progressed on schedule and in some cases ahead of schedule during the last quarter of 1979, the fifth quarter of the project. During this time: (a) five workshops were prepared and presented in October and November while others were scheduled for future dates; (b) the planning for the National Workshop on Television and Youth to be held in Washington, D.C., March 12-13, 1980 continued; (c) TV Viewer newsletters were written, printed, and mailed on October 31, November 15, and December 7; (d) the distribution plan was finalized and the order form for materials printed; (e) meetings were again held with the National Board of YMCAs, Girl Scouts of the USA, and Boys' Clubs of America regarding organizational distribution of SEDL materials; and (f) printing of "A Cowboy Comes to Dinner," the Workshop Training Manual, discussion question inserts for seven children's books, workshop participants' postcards and revised Teacher Cue Cards were completed. In addition, revised editions of "See-More Finds Out the Facts" and "Suzie Makes the Menu" were being printed, and "Tuner's Tune-In Guide" and "Famous Suzie" were pasted up and ready for printing.

SIXTH QUARTER OF THE PROJECT
January-March, 1980

The Project progressed on schedule during the first quarter of 1980, the sixth quarter of the Project. The following was accomplished: (a) final arrangements were made for the National Workshop on Television and Youth; (b) the workshop was held March 12-13; (c) workshops were given for the Girl Scouts of the USA in New York City, Patchogue School District on Long Island, and the Michigan State Department of Education in East Lansing; (d) presentations were made to area teachers through the Region 13 Education Service Center in January, to staff of Austin Independent School District in Feburary, and to the Lawrence, Kansas, Media Literacy Project in March; (e) the TV Viewer newsletter #13 was written, printed and mailed February 14, and #14 written in March, to be mailed in April; (f) printing of "See-More Finds Out the Facts" and "Suzie Makes the Menu" and the reprinting of two issues of "Television: A Family Focus" and the order form were completed; (g) letters, order forms, and in some cases, a book were mailed to a random sample of elementary school libraries, school library supervisors, curriculum supervisors, and public libraries; (h) and work was begun on the post-workshop publication.

SEVENTH QUARTER OF THE PROJECT
April-June, 1980

The Project progressed on scheduled. During the second quarter of 1980, the seventh quarter of the project: (a) workshops were given for the National Catholic Educational Association in New Orleans, the New Jersey Education Association in North Brunswick, the Association for Educational Communications and Technology in Denver, the New Mexico PTA in Roswell, the National Association for Elementary School Principals in Miami, the Northern Colorado Educational Board of Cooperative Services in Niwot and Loveland, and the Fifteenth Birthday Celebration of Head Start in Dallas; (b) letters and order forms were mailed to 279 regional service agencies throughout the country; (c) uses of materials were discussed with New Orleans, Dallas, and Dade County School District officials and with the staff of the Family Project of Greater Miami; (d) the post-workshop publication containing speeches, papers, and summary recommendations from the National Workshop on Television and Youth was prepared for printing; (e) an article requested by The Single Parent magazine was submitted for the September issue; (f) TV Viewer #14, highlighting the National Workshop on Television and Youth" was sent to a mailing list of 2,244; (g) "Suzie Makes the Menu" was printed in the May, 1980 issue of Daisy, the Girl Scout magazine; and (h) work continued on the Spanish translation of the stories and family materials in case budget amendments allowed for printing of Spanish versions.

EIGHTH QUARTER OF THE PROJECT
July-September, 1980

The project Development of Critical Television Viewing Skills in Elementary School Students progressed on schedule during the third quarter of 1980, the eighth and final quarter of the project. The following have been accomplished: (a) workshops were planned and presented at the national convention of Parents Without Partners in Dallas, July 11, for the parent involvement coordinators from four states involved in the Basic Education Skills Project in Austin on July 22, and for the Iowa Education Association on September 18 in Indianola and September 19 in Cedar Falls; (b) work on Spanish translations of the children's stories and family materials was completed; (c) response to requests for information about materials and distribution of materials to all parts of the country and Canada continued; and (d) the final report of the project was prepared.